

ISSUE 38

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of the Ice
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Photo © James Ditchfield



Front Cover: The cast reunion for *Return to Devils End* Photo © Stephen Payne



Above: Another Red Dwarf trip

Photo © Peter Tyler



Above: *Next Generation* season round-up
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Photo © Timeslip



Below: The end is near for *The Prisoner*, but will all be revealed?

Photo © ITC



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Editorial

Here we are again, at the turn of the year. So greetings of the season to you all, and many thanks to those of you who have sent us Christmas cards.

Next year sees the 30th — yes, I'm afraid that's the number — anniversary of *Doctor Who*. We will of course be covering that event, and our celebrations start next issue with the first of our special pull-out posters, full of information about the series' history so far. Don't miss it...

Other plans are in the pipeline, but they are a surprise for the coming months. So it's full steam ahead for 1993...

Next issue will be published on 28th January 1993.

Jan Vincent-Rudzki

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**HERE'S A FRIENDLY WARNING.
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Compiled by Stuart Clark,
Dominic May, Edwin Yau and
Timothy Etheridge

Picard Resigns!

In the Christmas two-parter of *Star Trek: The Next Generation*, *Chain of Command*, Captain Picard is ordered to leave the *Enterprise* to lead a top-secret mission. Two other crew members who also 'resign' are Dr Crusher and Worf. There's also another shock for Riker, as the *Enterprise* is to be under the command of Captain Jellico, a man whose idea of being captain differs greatly from Picard. The mission tasks Picard and co into a Cardassian plan, with very unfortunate results at the end of episode one...

The timing of the episodes, December, and the fact that it is being linked to the Cardassians has led some to the conclusion that it will serve as a prelude to the premiere episode of *Star Trek: Deep Space Nine*.

As for *DS9* itself, a few new insights into the characters have leaked from the Paramount sets. It would seem that these charac-

ters are much less than happy to be working with one another and often find themselves in conflict. A major fly-in-the-ointment is said to be Major Kira who is less than thrilled that the Federation have been called in to help her people. Also, to keep the tension level high, the Cardassians will maintain a small, permanent, presence on the Space station.

Production on the new show is now running smoothly after its distinctly rocky start where last minute casting meant that certain scenes could not be filmed because actors had yet to be placed as characters. The resulting confusion caused the premiere episode to overrun and take five working weeks to shoot!

Upcoming *Next Generation* titles are; *Ship in a Bottle*, *Aquiel*, *Face of the Enemy*, and *Tapstry*.

Star Trek VII

The latest word about *Star Trek VII* has set fan gossip alight. It would seem that following the positive reception of Scotty's episode, *Relics*, Paramount execs have mooted the idea that in *Star Trek VII* a still unhappy Scotty attempts to return to the 23rd Century by creating a Time distortion of his own. The result is that both crews of the starship *Enterprise* have to team up and confront some huge problem before any of them can go back

about their business!

G.F.I.

Production is well underway on this new Gerry Anderson animation series. Unfortunately, although the series is due for completion in 1993, it will not premiere until 1994. Part of the reason for this is that the producers of the series have elected to invest money in Russian animators. Because the Russians have never been involved in a project such as this before they are having to be taught as they go along. The first episode of the show is currently being edited right now and will be entirely finished early in the New Year.

Insiders have described it as classic Anderson with lots of action, adventure and some great hardware designed by major league talent, Steve Begg! The computer animation used for certain sequences has been provided by Alan Marks and Steve Werton, the latter is an accomplished animator in his own right having worked on the famous flying sequence in *The Snowman*. To maintain a level of continuity between the computer animation and the traditional animation everything is being coloured by hand using paint but the look and feel of the animation is promised to be a little different from anything previously seen. Scripts for the series come from an Anderson veteran, Tony Barwick and new writer Mark Harris.

Babylon 5

There are two quotes from Joe Straczynski on his SF creation *Babylon 5*. Officially it is "Beyond the Final Frontier lies 'Babylon 5', but fans — yes, there are quite a few thousand already — will also know the unofficial motto 'No cute kids or robots...ever!'"

Along with *Kung Fu: The Legend Still Lives* and Harve Bennett's *Time Trax*, Joe Straczynski's *Babylon 5* is just part of Warner Bros' line-up for their syndicated 5th network, called the Prime Time Network. If the pilot, *The Gathering*, is successful, another 22 episodes pre-budgeted at under \$1 million will be made thereby completing season 1 of the SF series. A few lucky fans will have already seen *B5* as it was recently shown in a Los Angeles conven-

tion minus the sound effects and soundtrack, said to be the only showing prior to broadcast.

With the pilot budgeted at under \$3 million, the sets for *B5* are still big — the space station's central corridor is about 120 feet long, and it is said that enthusiasm is running high. People have been working overtime for no pay to get the pilot episode done. There are over 50 different species of aliens, and as Straczynski says of John Criswell's creations, (who designed the dinosaurs from the show of the same name), 'There are no funny forehead guys'.

The *B-5* station itself is shaped like a giant hollow tube, slowing spinning in Space, and the oxygen-generated biosphere inside comes complete with a gigantic garden amongst other things.

SF author Harlan Ellison has joined in an informal capacity as creative consultant. The show itself is said to reflect on society today, and that the characters in *B5* still have to overcome their flaws and fears unlike the characters from the *TNG* universe.

Many problems of today are still around in the *B5* universe. For instance, there are still homeless people around, even on the *B5* station.

The pilot will leave viewers with unanswered questions, but when the first season of *B5* is produced, Straczynski promises that those questions will be answered. In the pilot there are assassinations, accusations and even the looming threat of all-out war! It seems that the destiny of countless lives hinges on one man, Commander Sinclair.

As for reality in the show, the docking bay of the *B5* station even has a customs area where visitors are searched for contraband like weapons and 'dust', the drug of the future. The reality part is that the smuggler attempting to bring 'dust' on board is played by Billy Hayes, a real-life narcotics courier who had been imprisoned in Turkey. Also, keep an eye out for some of the production crew like the make-up team and visual effects supervisor Ron Thornton as extras in the pilot.

Babylon 5's extensive use of computers will provide all of the special effects work usually achieved by model work and matte paintings.

Ron Thornton of Foundation Imaging is supervising the work and is promising a terrific look-



Captain Jellico (Ronny Cox) takes over command of the *Enterprise* in *Chain of Command, Part I*



Three of the latest CD releases

ing show with special effects work, the like of which has not graced the big screen, let alone the small screen, for nearly a decade. Not since **Return of The Jedi** have audiences witnessed two hundred or so starships on screen at the same time and yet this will happen in the pilot episode of J Michael Straczynski's new SF epic when the hostile Vorlon fleet head towards the 8 mile long interstellar United Nations, Babylon 5! The Vorkons themselves will remain covered from head to foot in robes and spacesuit helmets because they cannot breathe oxygen. Although their true appearance will remain a mystery for now, their starships will suggest an insectoid species!

Highlander

The syndicated television series **Highlander** is now showing on American tv. The first thirteen episodes film location is Vancouver, Canada before the production moves to France for a final nine this season. The series is set in the time frame after the initial **Highlander** film but before the sequel. In the premiere episode, titled *The Gathering* audiences learn that Duncan MacCloud, played by Adrian War of the Worlds Paul, is an immortal who decided to hang up his sword following the death of his wife at the hand of Indians during the Nineteenth Century. He is visited by Conner MacCloud (Christopher Lambert) in the Twentieth Century and told that *The Gathering* is at hand. He must pick up his sword and fight again because the bad guys are winning hands down! The television series promises a variety of guises for its guest immortals and in keeping with the movies' style it will use flashbacks to fill in background of the characters in ages gone by. Supporting Paul in the series are love interest Tessa Noel

(Alexandra Vandernoot) and sidekick Richie Ryan (Stan Kirsch). Villain of the piece is Stan Quice (Richard Moll). Fans of **Highlander** can look forward not only to the series but to **Highlander 3: The Magician** which should be before the cameras very soon. British transmission of the series is uncertain at the moment, but considering that the films have been more popular here than America hopes are high that we shall see it soon.

Old Who Discoveries

The **Blue Peter** clips of Valerie Singleton making 'Dalek Tea', Daleks with Christopher Trace and John Noakes with 'Trick Photography of Daleks' from 3rd February '66, 27th June '66 and 16th February '67 respectively are still in existence. Tom Baker's appearance as the Doctor recorded in 1975 for **Jim'll Fix It** also resides in the BBC archives.

BBC Video

Hot on the heels of its repeat transmission, **Doctor Who The Daleks** is released on January 4th replacing *Silver Nemesis*. Well, that's the story at the time of going to press... *Silver Nemesis*, which has around 11 minutes of extra footage not originally broadcast, is now in a scheduling limbo. *The Tenth Planet*, featuring the first three episodes with Michael Craze narrating the missing final episode, may yet be released, and there is still confusion as to the future of any 'Specials'.

Doctor Who Reveals

A further series of **Doctor Who** re-runs begins on BBC2 on Friday, January 8th. At the time of going to press the BBC was unable to confirm which stories

would be shown due to not knowing how many weeks require filling. Strongly rumoured are *The Seeds of Doom* or *Pyramids of Mars* (Tom Baker), *Earthshock* or *Caves of Androzani* (Peter Davison), *Vengeance on Varos* (Colin Baker) or *Survival* or *Remembrance of the Daleks* (Sylvester McCoy). Later in the year, a monster season is expected, commencing with *The Daleks* (William Hartnell) and *The Tomb of the Cybermen* (Patrick Troughton).

Satellite

UK Gold's policy is to show **Doctor Who** chronologically where possible, but also to enable a complete story to be screened as part of their Sunday omnibus. This is why *The Sensorites* appeared out of sequence. The fledgling channel has not secured rights to all available stories and an advance schedule is not possible due to negotiations taking place late in the day. Secured stories include *The Space Museum*, *The Web Planet* and *The Ark*. UK Gold claim not to have had many complaints about their identification logo or the placing of advertisements. However, they say they will definitely listen to viewers' comments, so the more that are made the likelier changes are. The current policy is to place an identification logo in the bottom right of the screen because the channel is showing programmes from both the BBC and Thames, and so there is the potential for viewers' confusion. Adverts are placed approximately 15 and 45 minutes past the hour so that advertisers and viewers know roughly when to expect them — this is why scenes are sometimes interrupted rather than allowed to reach their logical end. To make your views known, telephone (071) 388 8877 and ask for Viewers' Enquiries. Don't forget, always be polite. Sky One's January schedule in-

cludes a repeat of **Robin of Sherwood** from January 3rd at 4:00pm.

ITV

ITV's Winter schedule sees the six-part **Eye of the Storm** commence on January 8th at 4:40. Nell and her ecologist father Tom become involved in a struggle between mysterious 17th Century forces lying dormant between Montliskard Bay and present day science environmental activists and the media. **Wizadora** is a 20-minute mix of live action and puppetry starting on January 5th at 12:10pm. The two **Sherlock Holmes** adventures filmed earlier this year will be shown in consecutive weeks at 8:00pm from January 27th in two-hour slots. They are *The Sussex Vampire* and *The Noble Bachelor*.

Ratings

The Autumn Season is a time when audiences increase due to the darker evenings and worsening weather. However, since **Star Trek** commenced on

The schedule for BBC Video is in a greater state of flux than usual, so the following 1993 schedule should be taken with more than a pinch of salt. Put a note in your diary for December 1993 to have a look back and see how much of this did happen. January:

Doctor Who: The Daleks
Blake's 7: 25 Gold Order
Blake's 7: 26 Warlord Blake
February:
Doctor Who: Silver Nemesis: The Making of Silver Nemesis (Import now?)
Doctor Who: Terminus
Doctor Who: Enlightenment
The Making of The Hitch Hikers Guide to the Galaxy
March:
Doctor Who: The Division Years
The Survivors
Out of the Unknown:
The Counterforce/The Machine Stops
April:
Doctor Who: Impact of the Fenestr
Doctor Who: The Invasion (1-3)
May:
Doctor Who: The Colin Baker Years
Survivors 1: The Fourth Horseman/Geneva
Survivors 2: Gone Away/Com Doly
The Making of Blake's 7
Red Dwarf 1 (Import)
June:
Doctor Who: Vengeance on Varos
Doctor Who: The Return of Terror (1-3)
July:
Doctor Who: The McCoy Years
Survivors 3: Gone to Angels/Gardner's War
Survivors 4: Starvation Spoil/Gar War
Survivors 5: The Andromeda Breakthrough
Survivors 6: Revenge/Something of Value
or The Stone Tape
or Out of the Unknown: Lambda One/Time in Advance
August:
Doctor Who: The Curse of Peladon
Doctor Who: The Tenth Planet (1-3)
September:
Doctor Who: The BBC Documentaries
Survivors 5: Last and Order/The Future Hour
Survivors 6: Revenge/Something of Value
October:
Doctor Who: The Chase
Doctor Who: Remembrance of the Daleks
Red Dwarf 2 (two tapes)
November:
Doctor Who: 30th Anniversary Special
Survivors 7: A Beginning/Birth of Hope
Survivors 8: Genesis/Love/Light of London (Part 1)

BBC2 in August, no episodes have been able to match the 4.95 million achieved by the terrestrial premiere of *The Cage* with a remarkable 29% with ratings between 3.88 and 4.74m. On Sky One the first season of *ST:TNG* performed respectably with a high by early November of 0.42m. The highest rating by a cult programme in this period has been *Ghostwatch* with 11.07m and a 53% audience share! *Stingray* made its BBC2 debut with 3.36m (17%) but has not equalled that figure since, falling to 1.3%. This is still good for a 30-year-old puppet series on a minority channel! Similarly, *The Man from UNCLE* is nearly reaching 3m viewers and 15% of the available audience. The summer break for *The Addams Family* improved its performance. By early November it was obtaining 3.5m (15%). Meanwhile Sunday lunchtime screenings of *Thunderbirds* have given *The Little House on the Prairie* on C4 a run for its money. The return of *Quantum Leap* garnered 4.67m (21%) while the first episode of *The Borrowers* came 50th overall with 7.66m.

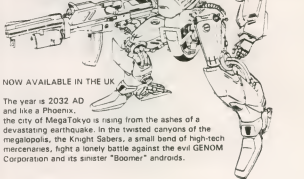
Next issue will see whether the re-colouring of *The Demons* al-

Shorts

William Shatner's *TekWorld* is being developed by Atlantis Films. This company are responsible for a US television series called *Maniac Mansion* which they are currently adapting into a big movie version. Reports are beginning to conflict over whether *TekWorld* is a television series or a movie. Steven Spielberg's company Amblin Entertainment is backing a new television series about a superhero. *The Green Falcon* is said to be a very Forties style superhero, probably very much in the mould of *The Rocketeer*, who finds himself having to deal with crime and corruption in the modern 1990's. 23 new episodes of *The Ray Bradbury Theatre* have been completed for the syndicated market. Expect them to show up on late night ITV station schedules. *Red Dwarf VI* will be before the cameras very early in the new year. Altogether, now: "It's cold outside..."

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Crystal Maze Underwater

The water closed in. Down she tumbled, creaking and wailing in the death throes of her last voyage. Finally, she jammed hard and fast on the sea bed. Her hull, ruptured by a rocky outcrop and open to the cave beyond; her stem, scathed and torn, allowing the sea to come cascading in. There she lay, tragically but serenely, with her powerful engines, impressive craftsmanship and classic turn-of-the-century design. Now a new dawn awakes, in the Time Zone of *The Crystal Maze*.

The project took nearly a year to

arrange, from the go-ahead to deciding what to build and deciding which set to lose. The vast aircraft hangar, which has been home to *The Crystal Maze* for 2 years, was already full to capacity and so one had to make way for the new. After much discussion, and already considering an Atlantean World, the team at Chatsworth Television eventually decided to replace the Industrial Zone with that marvel of the industrial boom, the cruise liner. Having made the decision, David G Croft (Director) and James Dillon (Designer) expanded their ideas to create the new section of what is already tv's greatest visual treat. The complexity of the Maze, using 4-

sided sets and having all the zones link together (as seen in the programme's graphic wire-frame diagram) creates obvious problems in recording. However, the care and patience of the production team has made the show's environments entirely believable and, more importantly, exciting. The new zone, Ocean World, is particularly elegant and tasteful and, at a cost of £200,000, comes complete with fish swimming by the portholes, water pouring into the engine room and, of course, the traditional skill, logic, mystery and physical challenges.

The Crystal Maze is selling extremely well overseas with many countries applying for the rights to make their own versions. With *The Crystal Maze* now well established, and the tremendously successful *Treasure Hunt* under its belt, Chatsworth Television is not stopping there. Next year it hopes to start production on a new idea in a similar vein, and on a grander scale.

Meanwhile, Ocean World makes its first appearance on Channel 4 on Sunday 27th December in the Children's Christmas Special. A new series will follow in the New Year.

Producer Malcolm Heyworth, Richard O'Brien and Director David G Croft



Host Richard O'Brien on the steps of the lounge in Ocean World (above) and at the maze's centre (below)





TV Zone Letters
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Editor: Thankfully, you are always ready to supply answers to questions posed in these pages, so here's the pick of the answers for this particular query...

Trek Mystery Solved...

Ralf Hopf

Dortmund, Germany
In response to the letter to the letter from Margaret Keats in issue 37, I have to state the following... I have a recording of *Best of Both Worlds, Part II* which aired on an American tv station and I have the CIC video cassette. I also noticed the difference. Margaret is right in pointing out that there must be two versions of that particular scene. The solution on that is rather simple. On the American tv screening both scenes were used, they were either side of a commercial break. When the scene with the Constitution class starship is fading out the break appeared. After the break, the scene was reprised, but without the starship. CIC obviously decided to use only one scene to prevent confusion with viewers with two version of the same scene. I think they picked the less attractive scene.

By the way, I have to criticize the lack of trailers on the CIC videos. On American tv, each episode features a trailer of the upcoming episode. These trailers are stylishly produced, especially on the second season where a growing Starfleet insignia separates the excerpts. Now onto a different subject. I would like to see articles on UFO, especially about the special effects on this series. How about a *TV Zone* Special on Gerry Anderson? I think the man deserves to be honoured in a Special.

Editor: Now there's an idea... However, we would not want to miss out all the people whose work contributed to the success of those series.

Cult Superlative

Andrew Trowbridge
Monkton-up-Wimborne, Dorset
Just a quick note to convey my appreciation of your interview with PJ Hammond; in many ways the interview I've been waiting for.

I regard *Sapphire and Steel* as not only the best thing to emerge from the ITV network in the late 70s/early 80s, but also the most underrated ('though the rave reviews the fan press is giving the video releases is helping to restore the balance a little, I suppose).

People talk endlessly about the infinite format possessed by *Doctor Who*, but in many ways, the same thing applies to *Sapphire and Steel*. Now, it's debatable whether the original six tales even came close to exploring the full potential of the series (interestingly, Read and Houghton's adventure 5 perhaps points the way with its larger cast and its playful stylistic games — ie *Sapphire and Steel* disguised as an Agatha Christie novel, in the same way that *Talons of Weng-Chiang* owes much to Conan Doyle), but something like *Sapphire and Steel: The New Adventures* (whether in print or on screen) could do just that or, at least, have tremendous fun trying... PS: If, wonder of wonders, a new series should ever see the light of day, but minus the original cast for one reason or another, I always think that 'Radium and Gold' has a nice ring to it.

Prisoner Convert

Iain Clark

Elloughton, East Yorkshire
After twenty-three years on the planet, many of them spent in or around the tv zone, I'm almost ashamed to admit that I'd never caught up with *The Prisoner* until its recent Channel 4 showing. On the other hand, I'm having the pleasure of coming fresh to a programme as assured, intelligent, inventive and witty as anything made in the last twenty-five years. It's sadly ironic that nowadays the most challenging and different television on our screens consists almost exclusively of Sixties repeats. In the wake of the premature demise of *Twain Peaks*, *Northern Exposure* seems to represent the limit of modern strangeness on our screens.

Less happily, I was annoyed to find comments in the *Radio Times* by devotees of *The Prisoner* dismissing fans of other cult television as loonies. I'm not the biggest admirer of some of these programmes myself, but it seems counterproductive for fans of one less than mainstream series to ridicule another one in the hope of gaining some kind of pseudo-respectability. Or am I wrong in thinking that here are plenty of costume-wearing, fun-seeking *Prisoner* fans to stand alongside the more eccentric Trekkers? Nevertheless, and with apologies to those for whom this is old news, I'm hooked.

Another Superlative...

Martin Shaw

Chelsford, Essex
I have just read issue 36 and agree completely with Nathan Cooke about the *Moonbase 3* / *Star Cops* comparison; the former relied more on the Fiction rather than Science, whereas *Star Cops* maintained its Science Fiction, and credibility, throughout. In my view it was the best series produced by the BBC in the Eighties.

On the subject of *Star Cops*, a friend, and fellow *TV Zone* reader, pointed out a letter in issue 24 (which I missed) about an unnamed story called *Betrayal* which sounds really interesting. I'm sure readers like myself would appreciate the chance of an examination — lost stories style — and/or an update on Chris Boucher's book. Any chance?

PS: *Doctor Who: The Demons*, what a delight to see it back in colour. Roll on Fridays!

Editor: All we know at the moment is that the *Star Cops* story, *Betrayal*, was based around *Cleddo*. Intriguing. And speaking of *Doctor Who*...

Gold Transmissions

Mark Ogier

St Sampson's, Guernsey
Although I'm not a big *Doctor Who* fan (mainly as a result of the way the series deteriorated in its final years) I nonetheless tuned into UK Gold's transmissions of the original series. I quite enjoyed the BBC's screening of *The Time Meddler* earlier in the year, but nothing prepared me for what I saw in the very first episodes.

I was stunned at the quality of the programme. Taking into account the primitive technology of the time, what the makers achieved was astounding. But aside from that, the quality of the stories puts later *Who* tales to shame. I was impressed by the grimy, believable atmosphere of 'An Unearthly Child', bedazzled by the complexity of 'Edge of Destruction' and surprised by the effects in *Planet of Giants* — this must have cost a fortune back in the 1960s; just imagine what they could do for an equivalent budget today! I am, however, puzzled as to what UK Gold is doing with the

The Prisoner, reaching new viewers... Photo © ITC



series. I either watch or videotape the Sunday morning omnibus editions, and I have been puzzled to see that whole stories have been missed with no explanation and, apparently, no reason other than that they have more than four episodes and would not fit into the timeslot. I was looking forward to seeing the first Dalek series, since the only version I have seen is the Peter Cushing film, but after *An Uncertain Child* we went straight into *The Edge of Destruction*, even though the teaser into the Dalek series was intact at the end of the story.

At the time of writing I have just thoroughly enjoyed *Planet of Giants* followed by *The Rescue*, but this means, according to the episode guide in Peter Haining's book *25 Glorious Years*, that we have missed *The Daleks*, *Marco Polo*, *Keys of Marinus*, *The Sensorites*, *reign of Terror* and *The Dalek Invasion of Earth*. The last, I believe, featured the departure of Susan, who had suddenly disappeared with no explanation at the start of *The Rescue*.

No doubt die-hard *Doctor Who* fans will know if some of the series have episodes missing, but I wonder if *TV Zone* could contact UK Gold and find out what is going on and perhaps print a guide to all the episodes still intact that are going to be shown.

Finally, can you explain why it is that many of the episodes are referred in *TV Zone* and elsewhere (eg Mr Haining's book) by different titles. For example, everyone seems to call 'Temple of Evil' *The Aztecs*, and the episode *Edge of Destruction* was referred to in *TV Zone* as *Inside the Spaceship*. I find this confusing to say the least even though I can understand that it might be a form of shorthand to help identify the main subject, but then we don't call 'An Uncertain Child' *The Cavemen*, do we? Editor: For an update on UK Gold's plans and ideas see the news pages.

As for the *Who* titles: Most of the Harnell stories had no on-screen title, but had production, and/or writer titles. The titles of the very first stories have been the subject of much fan debate, and a lot of research. When *Radio Times* published its *Doctor Who* 10th Anniversary publication, the researcher seems to have had the transmission dates for the first episode of each story and used that to look up



The Daleks, one of the Terry Nation stories which seems unlikely to appear on UK Gold, but is on BBC Video Photo © BBC

the stories' titles. As a consequence, the researcher named each story after the title of the first episode, hence 'An Uncertain Child', 'The Dead Planet' etc. When the revised 'The Making of Doctor Who' was published the correct titles were used. Except, that, even then, the early titles were more guesses. Now, after all that research I mentioned, the best bet for the titles of the early stories include '100,000 BC' for story #1, 'The Daleks' for the second story, 'Inside the Spaceship' for the two-part story in the TARDIS and so on (Incidentally, we do not consider the Haining books a useful source of research.)

We will be using these 'most accurate' titles in our *Doctor Who* 30th Anniversary features next year and on our special posters which will contain all the story titles and other information.

And so to more *Who*...

Loony Editor?

James Miller
Kenilworth, Warwickshire
I was intrigued to hear the editor's suggestion with regard to presentation of archive *Doctor Who* on video, in issue 37, advocating contemporary BBC globes, announcements and trailers of the period.

Now it's not for me to say that the editor is a raving loon and should be confined to an attic room with a nice rocking chair. That would be irresponsible and presumptuous [Editor: Quite!]. However, I would counsel him that there is such a thing as taking the humble telly too seriously and attitude leaning more towards the mellow and

nonchalant might make for a more happier, more stable existence.

More importantly, we live in an age in which wild suggestions can no longer be thrown about with gay abandon. In recent years we have had to witness the interminable tale of Zoe's knickers in the church hall, various directors struggling to dredge up memories of events just after the dawn of time and Tom Baker addressing a number of quite respectable monsters as 'Cock', who knows where it will end? Rumour suggests that the editor's comments have already provoked the appearance of a long queue of out-of-work continuity announcers outside the Museum of the Moving Image, accompanied by a gang of disgruntled globes, down on their luck after falling foul of successive Directors General, some of them never having worked since their walk-on parts in the *Star Trek* episode *Return to Tomorrow*.

As to contemporary trailers, I caution you that genuine Seventies recordings would carry lurid inducements to tune into Cliff Richard and the Young Generation, Lulu, Bruce Forsyth; the old generation and other denizens of the velvet-lined loon pant best left rotting in the vaults. The way things stand, it will be quite hard enough to face *The Tenth Planet - Special Edition*, ie with the last episode missing and a celebrity wheeled out to apologize, modestly priced at fourteen guineas. Bizarre as it may seem, there is already a feeling of nostalgia in the air for those halcyon days when the BBC *Video* people would just go down to Windmill Road with

a feather duster, grab a complete serial and bung it on a tape. Still, it looks as though the 'special edition' game may have been rumbled at last, exposed as a job creation scheme for troubled times. May we humbly give thanks for the fast-forward button.

Wishing all Zoners a merry Christmas...

Editor Loon: Ah, I didn't mean contemporary trailers, just ones for other BBC videos. As for the symbol idea, I got 'the loon' from the editor of a certain magazine devoted to *Doctor*

Who when I mentioned it recently. Oh well, I thought it might be fun... (he said nonchalantly...) And finally...

Ghost Response

Colin Hamilton

Troon, Ayrshire

What did other *TV Zone* readers think about *Ghostwatch*? All the fuss that has blown up around it is absolute rubbish in my opinion. The programme was billed as Drama, was called a 'Screen One' production and the title sequence mentioned screenwriter - yet people still believed that it was actually happening! Just because Sarah Greene is a children's presenter doesn't qualify the programme as suitable for viewing by children. The timing after the 9.00 watershed should have told people this.

But still people complained about the irresponsibility of the BBC! There were two warnings (in Scotland at least) that some scenes would be disturbing, but the producer was accused of adding this for dramatic effect.

I thought the programme was brilliant. Many scenes were so carefully orchestrated with the creepy inclusion of the ghost in the background, and paintings flying off the walls, the technical and special effects achievement was sheer brilliance. The plot was excellently developed and carried on in the television surroundings, and the fact that everything seemed so safe and familiar on the outside becoming terrifying and unfriendly was used to particularly good effect.

Congratulations must certainly go to the producer for giving us such an entertaining slice of television.

Editor: Your comments on *Tomorrow People* for next issue please...

WHENEVER *The Prisoner* crops up in conversation, a debate always occurs: what was the series about and what did it all mean? *TV Zone* #13 carried an article about the history of the cult series. Now, 25 years since the making of the classic series, it is time to unravel its secrets, by breaking into the 17 stories' codes, conundrums and cryptic clues.

Answers?

The normal pattern for any popular television programme is to provide a beginning, middle and end. Questions might be raised, to gain viewers' interest, but answers are expected to be found at the end of a programme. *The Prisoner* not only broke this cardinal rule, but also the mould from which it was fashioned.

Events appear on screen, throwing up questions to puzzle and infuriate the audience. At the end of an episode — indeed, some say the entire series — no explanations are offered. To some, this state of affairs presents a challenge. To others, after two and a half decades, the episodes remain something of a nuisance. No sooner has one story apparently been fathomed, than another causes any hard-won theory to be abandoned. So is there a way to reconcile one episode with another, or to make sense of the series as a whole?

Format

Before any dissecting can take place, the format of the series must first be put into the correct category. Was *The Prisoner* about a spy or secret agent? Were the scripts to be regarded as adventure stories or straight drama? Was the programme Science Fiction or Fantasy? Alternatively, were the episodes chapters of an ongoing political, sociological statement?

While an attempt may be made to file the series under one of these headings, how can certain striking aspects of the episodes be ignored? Some are futuristic, others have classical themes. There is a spoof story, in a fairy tale setting, a Western and a finale, *Fall Out*, which almost defies description. If the problem is going to be approached at all, it has to be by way of a head-on confrontation.

Are we really talking about a television series here? After all, *The Prisoner* was not a 'serious' late-night play, or some tough thriller series. It was made and designed for primetime tv, originally slotted in for ordinary early-evening (and therefore 'family') viewing. No wonder then, that when the series ended first time round, in 1968, ATV's switchboard was

jammed with angry telephone calls. Regional audiences felt left high and dry by *Fall Out*'s inconclusive ending.

Now, in the Nineties, we viewers who have sat through countless television programmes are used to all kinds of offerings. Nowadays, little shocks or surprises us. True, one show might be more violent than another, faster-paced, smoother, slicker or high-tech. However, *The Prisoner* contained elements of *all* genres and was dressed up in a way to stun the eye. Such strong images, surreal scenes and bizarre screen action do, however, require explanations — not on a plate perhaps, but at least answers which are not completely elusive!

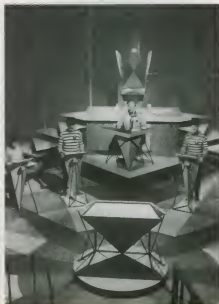
Metaphors

The best way to embrace the series is to use one of its own many visual metaphors. In *Arrival* we see a formidable bank of filing cabinets. There are enough drawers to house all the aspects of the episodes. When considering an image or any theme from a particular story, pull out two or three drawers and study the contents. Pull out too many drawers and the cabinets topple over. Thus, we have one answer already to the riddle of the series — there are just too many aspects for them all to be considered together.

The episodes throw up an impressive

array of topics: democracy and drugs; torture and technology; power and politics; misinformation and the military; incarceration and individualism; conformity and the community; society and survival; identity and independent thought; force and freedom; religion and rebellion; education and escape; violence and values; science and security; hallucinations and heroism; authority and art;

**The bizarre Council Chamber in
Free for All** At photos © ITC





A, B & C Even in his dreams *The Prisoner* cannot escape interrogation

weaponry and will; brainwashing and beliefs; censorship and coercion; jingoism and justice; psychology and peace; loyalty and love; danger and death.

No wonder it has been said that *The Prisoner* works on many levels! Even, however unlikely, the taboo subject of sex rears its head in the Great *Prisoner* Debate — if only due to its absence from the series and, equally, the insistence by some that the main character's identity problem was a sexual one.

Not only do myriad topics spring up throughout *The Prisoner* — at which one's thoughts can be aimed, like targets at a fairground firing range, but also there is a multitude of symbols, insignia and devices on view. These include the fearsome, patrolling white balloons, referred to by name as *Rover* in *The Schizoid Man*, an outdoor chess game, with human players as 'pieces' and a quaint penny farthing bicycle. The last appears, with a canopy — a decoration which abounds throughout the episodes — as a ubiquitous emblem on flags, shop goods and badges worn by guardians and inmates alike.

There are jaunty taxis, which take passengers on pointless local-only journeys, signs and slogans are on view everywhere, while covert observation is kept upon the prison population by means of surveillance cameras, hidden inside statues. A cheerful greeting, "Be seeing you", accompanied by a finger and thumb hand salute, delivered from the eye, belies the internment of the community dwellers —

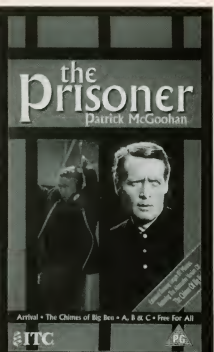
each with his or her own assigned number.

Strange characters, props and events are encountered during the stories. There are silent undertakers, their hearse making sinister appearances right up to the last episode. A dwarf butler is assigned as manservant to each new official in charge, but whose employer is never seen. Various underground chambers are occupied by top-hatted committee and board members, surveillance staff and a quorum of observers, referred to in the McGeehan-penned episode *Free For All* as a 'bunch of tailor's dummies'.

To brighten up the proceedings, the episodes feature a powerful sports car, a daft trampoline kosho game and a jolly newspaper, the *Tally Ho*, which can be purchased with work units. Sets come complete with the latest in equipment and fashion — well, at least in the Sixties — computers, cordless telephones, Mary Quant cosmetics and those hypnotic liquid blob lamps.

Altered Beyond Recognition

The concluding episode, *Fall Out*, parades the strangest characters and events of the whole series. In a subterranean cavern a kind of trial occurs, with wigged president, a hooded assembly, dancing hippy, a rocket launch, machine guns, an ape figure and a mobile cage. By now, the opening episode and the very appearance of the series seem to have altered



Prisoner Boxed Set

Joining in with the anniversary celebrations of *The Prisoner*, we have *three* gift box sets of the series, with extras, from those liberal people at PolyGram video.

Each box set contains the complete series. There is also a special edition video, *The Best of Prisoner*, featuring a compilation of the best moments from the series. Also included is the alternative version of *The Chimes of Big Ben*, which has an extra scene as well as different opening and closing sequences.

To enter this competition we have our customary questions for you...

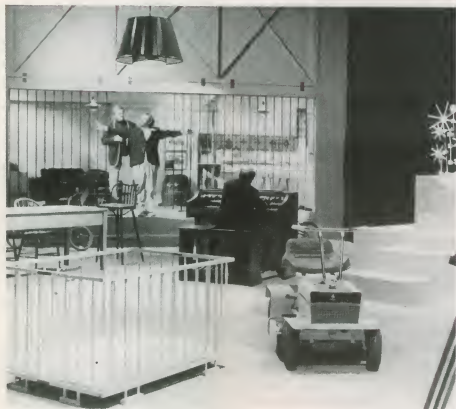
- 1) In which episodes was the diminutive butler *not* featured (please give episode numbers)?
- 2) Who was revealed as 'C'?
- 3) Generally speaking, what is the most destructive question to ask?

Send your correct answers on the back of a postcard or a sealed envelope, with your name and address, to;

TV Zone (Box-Pris)
PO Box 371
LONDON
SW14 8JL
UK

Closing date: 29th January 1993

Be seeing you...



In *Once Upon Time The Prisoner* and Number 2 face a battle of wills

beyond all recognition.

On our trip — pardon the pun — through the episodes, we are confused by a holiday atmosphere, while also being party to the dark secrets of the place where everything happens. Mind control is effected by methods and practices given worrying titles: Instant Social Conversion, Therapy Zone, Embryo Room, Speedlearn, Degree Absolute, Aversion Therapy and Appreciation Day.

A prisoner can be given a lobotomy to ensure conformity, or declared Unmutual and shunned by the whole community. All mental states can be controlled, from happiness to madness, to turning resistance into obedience. Only the main character, Number 6 (more of him later), seems to have a general immunity from harm at the hands of those in power.

The Prisoner uninhibitedly quotes chunks from Shakespeare, *Don Quixote* or Goethe. Classical music (Bizet, Vivaldi, Strauss) plays alongside pop, including the Beatles. The stories have drawn comparison with Kafka, Orwell, Huxley and even Lewis Carroll.

The Period

The eclectic climate of the Sixties is mirrored in the episodes: the post-War and Cold War era, the breaking away from the austere Fifties and stripping of previously held values, plus the growing trend of crossing borders, moving towards a state

of 'internationalism'. With all this 'progress', Patrick McGooohan prophetically saw an increase in government control, numericalisation and computerisation.

Some say that *The Prisoner* foresaw the end of the Sixties' new-found freedoms. The episodes may seem to portray one long party, but behind the fancy costumes and pretty surroundings, a darker reality is perceived. If the decade did not know which way to go, then certainly it can be argued that *The Prisoner* also did not know where it was headed.

From the initial premise of a man held by an enemy side (which might even be his own side), the episodes became more abstract, open to all kinds of interpretations and seeming to become a commentary on life itself. The existential conflict between the main character and his captors and surroundings echoes viewers' own personal experiences. Fears and guilt, being punished or rejected, searching for identity, are all themes which seem to bounce between the viewer and the television screen when watching the episodes.

End Message

The end message of the series is that the hero (or anti-hero, depending upon one's view) is ultimately his own captor, a prisoner of himself. In this way the series cleverly, and possibly unintentionally, has caused viewers to engage in self-examina-

tion, unlike any other programme. The viewer is made to *think*, then to *question* and then to *challenge*. In *The General*, the master computer is asked *Why?*. Once again, we are presented with the stories' continual quest for *information*. Ultimately, everybody comes up with his or her own opinion — any one view being as valid as the next — as to what *The Prisoner* means.

Viewers' thoughts become more reasoned. The fairy tale location, The Village, can be regarded as a microcosm of the world and society as a whole. The guardian balloon, Rover, is seen as a faceless and formless enemy, representing our own inner fears or personal nightmare. The reason behind the main character's resignation gives one a feeling of a burdened conscience; whenever a difficult problem or decision is being mentally resolved, brain cells continually search for an individual's own reason.

Number 6, *The Prisoner*, says that his resignation was a matter of principle, for peace of mind and that he was not selling out. A high level of personal guilt in coming to terms with his decision is manifestly on view.

Number 6's Identity

So who was Number 6? What was his former occupation? Why did he resign and why was he taken to The Village? In the penultimate episode, *Once Upon A Time*, he is regressed back to childhood. During intense questioning he is brought up to date and finally lurches towards freedom in *Fall Out*. At last we meet the supreme authority, Number 1. The prison is destroyed. The man emerges free, his own person. A single screen end credit describes him only as Prisoner.

During 17 episodes, we have accompanied him through many battles, the long struggle sometimes taking on mythological proportions, almost an odyssey.

At the end of *Fall Out*, we are back to square one. The scene which opened the first episode, *Arrival*, with McGooohan driving his sports car straight at the camera, returns to close the series. As for the meaning of it all, consider a key line of dialogue from *Once Upon A Time*. McGooohan instructs...

"Ask on, ask yourself!"

Karen Langley (*Six of One*)

For more information about the series and a free factsheet, send a large SAE to the official *Prisoner* appreciation society, *Six of One*, PO Box 60, Harrogate, HG1 2TP. A special 25th anniversary party is being held in London on 9th January, 1993, with many invited guests from the series. Be seeing you!



The guide follows the standard UK screening order for the episodes.

Credits

Number 6 / The Prisoner
 The Butler Patrick McGoochan
 Angelo Muscat (except 7, 14, 15)
Executive Producer
 Patrick McGoochan
Producer David Tomblin
Script Editor George Markstein
Production Managers
 Bernard Williams (1-12, 16)
 Ronald Liles (13-15, 17)
Camera Operators
 Jack Lowin (1-12, 16) &
 Len Harris (13-15, 17)
Assistant Directors
 Gino Marotta (1-6, 8-17),
 ... Ernie Morris (7) & Ernie Lewis (13)
Director of Photography
 Brendan J Stafford BSC
Art Director Jack Shampain
Set Dressers
 Kenneth Bridgeman (1-12, 16),
 John Lageu (14, 15, 17) &
 Colin Southcott (13)
Wardrobe... Dora Lloyd (13-15, 17) &
 Masada Wilmot (1-12, 16)
Music Albert Elms (3, 4, 6, 16) &
 Library Music
Theme Ron Grainer
Casting Director... Rose Tobias Shaw

A1 Arrival

Writer George Markstein &
 David Tomblin
Director Don Chaffey
Number 2 (Guy Doleman), The Butler (Angelo Muscat), The Woman (Virginia Maskell), Taxi Driver (Barbara Yu Ling), Maid (Stephanie Randall), Doctor (Jack Allen), Welfare Worker (Fabia Drake), Shopkeeper (Denis Shaw), Gardener/Electrician (Oliver MacGreevy), Cobb (Paul Eddington), Ex-Admiral (Frederick Piper), Waitress (Patsy Smart), Labour Exchange Manager (Christopher Benjamin), Supervisor (Peter Swanwick), Hospital Attendant

(David Garfield), 1st Croquet Player (Peter Brace), 2nd Croquet Player (Keith Peacock), New Number 2 (George Baker)

A handful of music-only scenes (which will become the series' regular opening sequence) introduces us to a man driving through London, at the wheel of an open sports car, to the secret, underground headquarters of the organization which employs him. The man slams down a resignation letter and storms out. Back home, he packs a suitcase. Outside, an undertaker exits a hearse, climbs the steps to the packing man's abode and releases a gas through the letter box. Amidst clouds of vapour, we see the man fall unconscious onto a couch.

He wakes on the couch, opens the venetian blinds and no longer sees London but an unreal architecture, unfamiliar buildings and an absence of people.

He soon finds out that he is in The Village. He finally meets Number 2, the official leader of the community. He later confronts a new Number 2, who tells him that he is now Number 6. An abortive helicopter escape bid teaches Number 6 that departure from this place is impossible.

A2 The Chimes of Big Ben

Writer Vincent Tilsley
Director Don Chaffey
Number 2 (Leo McKern), Nadia (Nadia Gray), General (Finlay Currie), Fotheringay (Richard Wattis), Colonel J (Kevin Stoney), Number Two's Assistant (Christopher Benjamin), Karel (David Arlen), Supervisor (Peter Swanwick), No

The Chimes of Big Ben The new Number 2 welcomes The Prisoner



38 (Hilda Barry), First Judge (Jack Le-White), Second Judge (John Maxim), Third Judge (Lucy Griffiths)

The opening sequence informs us that the village is out to secure from Number 6 his resignation secret. The new Number 2 invites The Prisoner to participate in an art and crafts exhibition. Number 6 is aided by a new female inmate, Nadia. He creates an art exhibit which has a secondary, ulterior purpose. The object is a hand-made boat. Together with Nadia, under cover of darkness, Number 6 sets sail. An encounter at sea with the Village guardian balloon is overcome and the pair swim ashore to safety. A series of journeys by plane, boat and lorry takes them to London. Here, one of Number 6's former superiors is waiting. Debriefing occurs, until Number 6 discovers that the office is a fake. He is really still in The Village and he returns to his cottage, still a prisoner.

A3 A B and C

Writer Anthony Skene
Director Pat Jackson
Number 2 (Colin Gordon), Number 14 (Sheila Allen), Engadine (Katherine Kath), 'A' (Peter Bowles), 'B' (Annette Carrell), Blonde Lady (Georgina Cookson), Flower Girl (Lucille Soong), Party Maid (Bettine Le Beau), Thug (Terry York), Thug (Peter Brayham), Henchman (Bill Cummings).

Another Number 2 has taken over. He plans to inject Number 6 with a new drug, which will allow monitoring of dreams. The assistant, in her laboratory, has film of a party which Number 6 once attended.

There are files on three contacts, A, B and C, each of whom Number 6 must meet in his dreams. An encounter with A results in failure, and Number 6 awakes the next day, his suspicions aroused. The next dream involves a female spy, B, but fails to prove that Number 6 was defecting. The sleeping figure's final encounter sees the tables turned on Number 2. Number 6 has discovered the plot and 'dreams' that he discovers a traitor. He unmasks a hooded character, who turns out to be none other than the watching Number 2!

A4 Free For All

Writer and Director

..... Patrick McGoochan
Number 2 (Eric Portman), Number 58 (Rachel Herbert), Labour Exchange Manager (George Benson), Reporter (Harold Berens), Man in cave (John Cazabon), Photographer (Dene Cooper), Supervisor (Keneth Brenda), Waitress (Holly Doone), 1st Mechanic (Peter Brace), 2nd Mechanic (Alf Joint)

Number 6 is invited to stand as a candidate by the new Number 2. Assigned to him is a maid, who doubles as his chauffeur and campaign assistant. She speaks only in a strange foreign tongue. The proceedings become bewildering and Number 6 lurches from one political broadcast to another. He is subjected to interrogation in the Council Chamber and is made to undergo a harrowing Truth Test. At the height of the election he is reduced to a drunken state in a small and exclusive nightclub. He is dragged away to a cave where more alcohol is poured inside him, until he achieves unconsciousness. He awakes to emerge as victor in the election, elevated to the position of Number 2. His victory is short-lived, as the female assistant takes over as The Village leader. She has Number 6 savagely beaten. He submits, once again, to the power The Village exerts.

A5 The Schizoid Man

Writer Terence Feely
 Director Pat Jackson

Number 2 (Anton Rodgers), Alison (Jane Merrow), Supervisor (Earl Cameron), Number 36 (Gay Cameron), Doctor (David Netheim), Nurse (Pat Keen), 1st Guardian (Gerry Crampton), 2nd Guardian (Dinny Powell)

A 'twin' of The Prisoner is brought to The Village by Number 2 to play the part of Number 6, leaving the real Prisoner in an ever-increasing state of uncertainty over his identity. The pair confront each other on a number of occasions, the fake gradually convincing Number 6 that he is



Education methods are probed in *The General*

not 'himself'. Gradually, The Prisoner is robbed of his personality and he becomes a wreck. Only one person still knows him, a girl with telepathic powers. The Prisoner regains his own character by subjecting himself to an electric shock. The fake is killed and Number 6 is now in a position to leave, pretending to be the fake. However, Number 2 detects the subterfuge and foils Number 6's escape.

A6 The General

Writer Lewis Greifer
 Director Peter Graham Scott

Number 2 (Colin Gordon), Number 12 (John Castle), Professor (Peter Howell), Announcer (Al Mancini), Professor's Wife (Betty McDowall), Supervisor (Peter Swanwick), Doctor (Conrad Phillips), Man in Buggy (Michael Miller), Waiter (Keith Pyott), Man at Cafe/1st Top Hat (Ian Flemming), Mechanic (Norman Mitchell), Projection Operator (Peter Bourne), 1st Corridor Guard (George Leach), 2nd Corridor Guard (Jackie Cooper).

A subliminal teaching system has been installed in The Village. Its creator, the Professor, is himself a prisoner. The teaching method equips tv viewers with total recall of the facts which have been transmitted. Number 6 fights the system and uncovers the source of the 'educational' broadcasts. The transmissions are coming from a master computer, called The General. Number 6 feeds the machine a question it cannot answer, causing its self-destruction.

A7 Many Happy Returns

Writer Anthony Skene
 Director Patrick McGoochan

Number 2 (Mrs Butterworth (Georgina Cookson), The Colonel (Donald Sinden), Thorpe (Patrick Cargill), Group Captain (Brian Worth), Commander (Richard Caddicot), Gunther (Dennis Chinnery), Ernst (Jon Laurimore), Gypsy Girl (Nike Arrighi), Maid (Grace Arnold), Gypsy Man (Larry Taylor)

Number 6 wakes to find The Village is totally deserted. Wasting no time, he builds a raft. Despite a dangerous encounter with gun-runners at sea, he reaches land. He encounters people speaking a strange tongue before moving on. The location of the country is not revealed, until a very English-looking policeman appears. Number 6 steals a lift in the back of a lorry, reaching his London home. The new occupier, a smart lady about town, befriends him. He is reunited with his sports car and makes off to the former headquarters in the capital. A debriefing session throws up the only sensible course of action. The prodigal must locate The Village by flying a reconnaissance mission in a jet plane. The Village is spotted by Number 6, but he is ejected from the plane and lands back at The Village, by parachute. A new Number 2 meets him, the friendly female from his London home. It is his birthday and she presents him with a cake, complete with six candles.

The episode guide concludes next issue.

BARRY LETTS

PRODUCING AND WRITING

THE DÆMONS

WIDELY regarded as one of the all-time classic *Doctor Who* stories, *The Dæmons* is now being discovered by a new generation of fans. The five-part Jon Pertwee adventure, which closed the eighth series, and exemplified the best of the UNIT era, had only existed in black and white for several years, but a new recolorization process has restored it close to its original state.

For *Dæmons* producer Barry Letts, who also co-wrote the story under the pseudonym Guy Leopold, the restoration was an unexpected surprise. "I was very pleased," he declared in a recent interview for *TV Zone*. "I had become a bit fed up with the BBC, because they had only kept one episode, which seemed rather silly,

therefore I felt it was obviously not going to be put out on video or reshown. I had resigned myself to the fact that we'd never see it, so I was enormously pleased when I heard they had managed to do this incredible technical feat."

The Idea

The idea for *The Dæmons* began when Letts was casting an actress to play the part of companion Jo Grant opposite Jon Pertwee's Doctor. "I didn't want to cast a girl just because she seemed nice in the office," the former *Who* producer explains, "so what I did was see a lot of girls, a couple of hundred I think, for quite long interviews of about three quarters of an hour. Out of that, I got a short list, and set



Friends behind the scenes...

up a two-hour workshop for each actress you might call it, in a proper BBC rehearsal room. I wrote a scene, employed an actor to play opposite her, and then behaved as though we were going to put this scene on screen. They had the script in advance so they had a chance to look at it, we talked about it, we worked on it, and finally I said, 'Okay, this is the producer's run; give it all you've got'. They then gave a performance with me hopping around, pretending to be a camera, exactly as we did in rehearsal if we were going to put it on the screen.

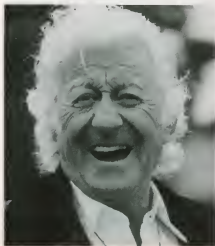
"Obviously, I needed a scene to rehearse, and the *Dæmons* story stemmed

met Reeltime Pictures producer Keith Barnfather in the mid 1980s, he had been talking about returning to Aldbourne (location for *The Dæmons*) with Jon Pertwee and co to make a video to remember. Now, after years of doubts and setbacks, it was actually happening. By 6.00 on the evening of Wednesday 7th October, it was all 'in the can', as Mr B is so fond

Down Memory Lane

EARLY on Tuesday 6th October 1992, shooting finally commenced on *Return to Devils End*. Virtually ever since I had

Jon Pertwee, in good spirit Photo © Stephen Payne



Nicholas Briggs (with book) listens to memories of *The Dæmons*

Photo © Stephen Payne



from that. I wrote the scene where Jo Grant is in the church, and Captain Yates comes to rescue her, and tosses the book onto the stone, where it flies into a thousand pieces. That was the genesis of the story."

Co-authors

Although the idea for *The Demons* belonged to Letts, he is quick to point out that the script he wrote with Robert Sloman was an absolute collaboration. "The way it worked was this: Bob Sloman was an established playwright, though not a full-time one, because he worked in journalism on the management side, for the *Sunday Times*, I think. Anyway, he was a local friend, and we often talked about writing and plays and shows and things, and I wanted to be responsible for the writing of a *Doctor Who*. I had found that — not criticizing the people who had been working with me — but I found it difficult to get through to writers what [script editor] Terrance [Dicks] and I wanted from them.

"What we wanted was not so much a script writer's attitude but a playwright's attitude. In other words, we didn't just want straight, down-the-line Science Fiction or Science Fantasy, although we



Barry Letts shivers on location with Jon Pertwee

wanted that, but we also wanted to know about the people and their lives; we wanted a background which had something in it that wasn't pure Science Fiction. We felt the two things together made for a much more interesting show.

"So I thought, it's all very well for me to tell them they ought to be doing this;

perhaps I ought to have a go at it myself. I got together with Bob and we talked through the story in detail. We then wrote detailed synopses of each episode, making sure there was enough material, and then because Bob is a very quick writer while I'm rather slow, he went away and wrote a very quick draft. That



Producer Keith Barnfather (right) makes some suggestions

Photo © Stephen Payne

of saying.

Resplendent in his combat jacket, he had planned the shoot with all the precision of a military campaign. That is to say, he knew what he wanted to achieve, had a few good manoeuvres in mind, but had left plenty of room for some first class chaos.

The chaos factor was intended to give the production an 'off-the-cuff', slightly dangerous flavour. By and large, it worked.

Two roving camera crews (one under

Keith's command, the other nominally under mine) swooped, swerved, ducked and dived to capture the hilarious antics and anecdotes of the famed UNIT 'gang'.

Tuesday began with Nicholas Courtney, John Levene, Richard Franklin and me standing on the very same piece of tarmac where, two decades earlier, Nick Courtney uttered that deathless line, "Chap with wings there... five rounds rapid!" The atmosphere was heavy with nostalgia, John Levene was already eliciting good natured groans with his stand-up



comic routine — then it rained! But we soldiered on.

Although the weather was filthy, we completed two 'Five rounds rapid' takes, which involved a walk around the church grounds.

The two camera crews then split off in separate geographical and artistic directions. As an aid to the participants' memories, I carried with me at all times a book of *Demons* photographs. I cannot vouch for the activities of Mr B's lot — but my brief was to interview John Levene (always a joy) and visit the local airfield

Continued on page 18

re-handed over to me, and I completely re-wrote it from top to bottom, changing the structure or sometimes a complete scene, sometimes taking them just as they came from Bob, and occasionally a mixture of the two. That was it; a complete collaboration, with both of us contributing about the same."

The Blend

One of the reasons for the success of *The Dæmons*, according to Letts, was the blending of Science Fiction and the Supernatural, a combination which really hadn't been used in *Doctor Who* before. "The premise we started with was, as the Doctor says, he doesn't believe in magic, that there are depths of knowledge which ordinary science doesn't know. What we were seeing was the outcome of an alien science which took into account what you might call the psychic powers, the powers of the mind, as opposed to the occult. Having that as the premise, we felt the story should fall into place, and it did, I think."

Budget

Although Letts was acting as both writer



PA Peter Grimwade (left) and Roger Delgado as The Master, to whom the *Return to Devils End* video is dedicated

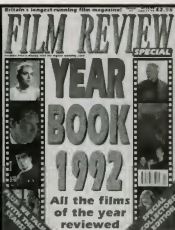
and producer on *The Dæmons*, he was careful not to let budgetary concerns get in the way of creativity. "Whenever I've done writing in which I'm going to be involved in the production side," he insists,

"the way I've done it was to keep the hats on two separate pegs. When I write, I forget entirely that I'm going to be involved in the production, and then when it's over, I look at it from a producer or director's

1971

The Film Review Yearbook, Out Now!

For the first time in its long history, *Film Review* showcases the strengths of its new dynamic presentation style with the first of its quarterly Specials. This Yearbook features the collected film reviews published throughout 1992. Over the years, these publications will form an essential guide to the movie world. The yearbook also features star interviews with screen giants Rod Taylor, Robert De Niro and Patrick Swayze as well as Luke Perry and Eric Stoltz. The *Film Review* Yearbook is available from Odicon cinemas, newsagents, or from our Back Issues department. The cost is £2.95 plus 60p postage and packing. Cheques, Money orders, Postal orders payable to Visual Imagination Ltd. Post to: Back Issues, Film Review, Unit 1, Hainault Road, Little Heath, Romford, RM6 5NP, UK.



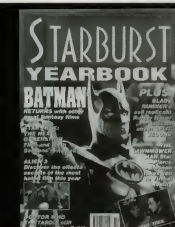
Star Trek The Next Generation Magazine #33 & 34 - Out Now!

Issue 33 contains: Biography profile on actor Colm Meaney (Transporter Chief Miles Edward O'Brien). Plus: full episode guides to the third season episodes: *Sins of the Fathers* and *Allegiance*. Plus a double poster of Chief O'Brien and Data and Keiko. Issue 34 contains: Biography profile of Whoopi Goldberg (Guinan). Plus full episode guides to the third season episodes: *Captain's Holiday* and *Tin Man*, and a double poster of Guinan and Data. Available from our newsagent or comic shop or from our Back Issues department. The cost is £1.65 each plus 60p postage and packing. Cheques, Money orders, Postal orders payable to Visual Imagination Ltd. Post to: Back Issues, Visual Imagination Ltd, PO Box 371, London SW14 6JL, UK.



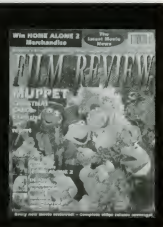
Starbust Yearbook Out Now!

The Starburst Yearbook (Special #14) is packed with features covering the events of 1992 in the SF-Fantasy-Horror genres. We review the top movies and TV of the year — and you get a chance to vote on them! We log *Star Trek: The Next Generation* seasons 5 and 6, travel into the recent past with *Doctor Who* and index all of Starburst's 1992 coverage. Plus... John Carpenter, Rutger Hauer, Pierce Brosnan, *Alien 3* effects, Freddy Krueger's make-up and more! The Starburst Yearbook is available from all good newsagents and specialist comic shops for £2.95 (US\$7.95). It can also be ordered as a back issue (+ 60p p&p (US\$2), or 20p if ordered with other issues) from: BACK ISSUES, Visual Imagination Ltd, PO Box 371, LONDON SW14 6JL. Cheques/POs payable to Visual Imagination Ltd.)



Film Review, January Issue - Out now!

The best movie guide around is bursting with news, reviews and interviews. Join us on an exclusive set visit to the *Muppet Christmas Carol*, get lost in New York with Macaulay Culkin in *Home Alone 2*, find out how *Death Becomes Me*! Streep and Richard Dreyfuss talk about *Chaplin*. Films reviewed include: *Reservoir Dogs*, *A Few Good Men*, *The Bodyguard*, *Tale of the Vampire*, *The Princess and the Goblin* and many more... Plus competitions, video reviews, books, trivia... Film Review is available from Odicon cinemas, newsagents, or from our Back Issues department. The cost is £1.65 plus 60p postage and packing. Cheques, Money orders, Postal orders payable to Visual Imagination Ltd. Post to: Back Issues, Film Review, Unit 1, Hainault Road, Little Heath, Romford, RM6 5NP, UK.





Finally, at the end of the season, The Master is captured

point of view. To a certain extent, it's a thing I've recommended to other writers over the years. I've told them, 'for the moment, don't worry about expense. Don't go mad of course; don't do a *Star Wars*, but go ahead and write what you'd like, in your first draft anyway. Anything we can't cope with, we'll sort out later.'

"It seems to me as a writer, if you have to think about the logistical side of it, it

really cramps the imagination. If anything had come up during my discussions with Bob which was quite obviously out of the question, then we'd have forgotten about it, but you see, even in those days, the embryonic special effects departments were getting quite sophisticated, and things that might have looked enormously expensive to a writer wouldn't be so expensive. We were already able to use

models and so forth."

With the success of *The Demons*, as well as the rest of the eighth series, Letts had finally found the direction he wanted for *Doctor Who*. "On my first season," he elaborates, "I was learning how to be a producer. I had nothing to do with the first Jon Pertwee story [*Spearhead from Space*], which was produced by Derrick Sherwin, and *The Silurians* was already in production when I took over, so the first one I was involved in setting up was *The Ambassadors of Death*. [Director] Mike Ferguson kept coming along, and something in the script which involved two men on motorcycles ended up as an army platoon and two helicopters. I knew it was going to be a very good show, so I didn't say 'no', and we did overspend on that first season, but because we were a success, and at that time the BBC's income was still rising — with the advent of colour, people were buying licences — there was money swirling about in the system, so they wagged a smiling finger at me, to mix the metaphors, and let me have the money. The second season, I felt I could stretch my wings a bit, to add even another metaphor, but I felt the show was worth it.

"What I wanted to do was something which appealed on all levels, that the



Jon Pertwee made a surprise visit to the local school during the shoot's lunch break

Photo © Stephen Payne

where the heat barrier footage for *The Demons* had been shot.

Richard Franklin ferried Nick Courtney and me to and from this location, and I can honestly say that, based on Mr Franklin's driving (in his flash Mercedes), he's certainly a serious candidate for the next James Bond. The airstrip itself was exposed to impossibly high, heat-barrier-like winds. I hope the sound came out OK,

because we certainly couldn't hear what we were saying!

Our next task was to track down some of the locals — all of whom seemed to recall the time of the BBC invasion of Aldbourne with uncanny clarity. This 'mission to discover' lasted until the evening, and was only halted by the onslaught of the crew's sit-down meal. Much hilarity and choking on food...

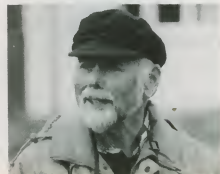
Day Two

The next morning, Jon Pertwee arrived, and was in fine spirits. At first the other members of the UNIT gang were respectfully subdued in the presence of 'their Doctor' — but the mood soon changed. On a walkabout around the village green, Jon Pertwee, now in full *Who* costume, was as 'off the wall' as the others, at one point producing his performing hair brush!

The rest of my duties that day included a sit-down interview with Mr P, and a stomach-churning, bumpy jeep ride up to The Barrow... the Devil's Hump where Azal had been released in *The Demons*.

Director Chris Barry made an invaluable contribution

Photo © Stephen Payne



small children could watch peeping over the sofa or through the crack in the door in the traditional way, and with any luck, would also be intelligent Science Fiction, good, straightforward adventure drama, and maybe even at times say something about the world, so you're working on three or four different levels at once. That was what we were aiming at with *The Demons*, and that is what I felt we managed to do. It was exciting, but at the same time, it was interesting on a purely Science Fiction, intellectual level for the ideas it expressed."

Roger Delgado in consultation with director Chris Barry and John Levene



The sense of fun and friendship from the Pertwee era continues

Photo © Jan Vincent-Radley

My guide was *Demons* director Christopher Barrie, who gave a fascinating and detailed interview. Memories of the production were flooding back to him... aided, of course, by my trusty book of photographs.

The Master

One aspect of the story which may not have worked as well is the presence of the Master, a device which had become slightly over-used by the end of the eighth series. "He was in every one that season," agrees Letts. "Actually, we had to change that, because it became a bit comic that this mysterious character is doing all these things, and surprise, surprise, it turns out to be the Master! If that happened every time, it ceased to be a sensible plot device and became rather silly, which is why he didn't remain in every one after that."

As to whether he thinks *The Demons* deserves its reputation as one of the all-time *Doctor Who* classics, Barry Letts is understandably modest. "It's invidious for me to say that, but in a word yes, I think it was one of the best," he grudgingly admits. "There were all the different elements: Nick was very good, as were all the UNIT people, and as I say, there was the feeling that real people were involved, rather than cardboard people who were just there to forward the plot. We found that in many scripts afterwards, but this was what we were aiming at, and I think it worked."

Joe Nazzaro

Getting Lost

And finally... a magical mystery tour back to the airstrip (and beyond), with Jon Pertwee, Richard Franklin and Chris Barrie. It was now even colder and the light was fading fast, so I wasn't overjoyed when our map reader (who shall remain nameless, even though his name is actually Robert Moubert) got us lost on the way.

A 'quick trip' to the junction where the Doctor and Jo in Bessie had sped past a previously swivelling road sign, turned out to be a frantic race against the clock through seemingly endless country lanes. Fearing the wrath of a freezing, weary cast, I went into 'director's overdrive', setting up a shot in record time. Chris Barrie impersonated a swivelling sign, Jon Pertwee hopped out of a jeep for a chat, the chat finished, Jon hopped back into the jeep... I couldn't have coped without the mind-reading abilities of the cameraman! There was no time or light for a retake...

Back in the village, Keith proclaimed, "It's a wrap!" I took the first available opportunity to apologize to Jon for subjecting him to such a long, uncomfortable car ride. "Not a bit of it, my dear chap," he said. "I've had the time of my life."

Nicholas Briggs

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1971

1992

GEORGE TAKEI

From Helmsman to Captain Part 2

*Last issue, George Takei discussed the making of **Star Trek** during the Sixties. This issue he brings us up to date with the movies, and plans for a series of his own...*

TVZ: After its cancellation, did you ever believe that **Star Trek** would return?

Takei: Never. We thought it was behind us, and we thought we would move on to the next phase of our careers. We didn't dream we would live long and prosper so long!

The Animates

TVZ: It was initially resurrected by Filmation in the early Seventies as an animated series.

Takei: When we were first told it was a possibility I was excited because I feel that the animation process lends itself to Science Fiction. We could visualize the kind of civilizations and lifeforms that could not be done in live-action filming. With animation you can have architecture that can soar, aliens that are wispy and gossamer or gigantic and bulbous; the potential was awfully tantalizing. What happened was rather unimaginative; the traditional Saturday morning cartoon.

For us as actors it was not a satisfying way of working. We didn't work in concert on a scene. We would all show up in-



Who Mourns for Adonais? While Sulu is at his usual position at the helm, Spock has nipped in to take the Captain's chair

dividually and be enclosed in a recording booth where we would just read our lines when the director pointed to us. It was solitary confinement. He would give us some direction, telling us to read with urgency or to be relaxed or be louder or softer, but there was no give and take or bouncing off of other actors. As I would be walking in Jimmy Doohan would be leaving, and as I would be leaving

Leonard Nimoy might be arriving.

Resurrecting Star Trek

TVZ: What can you tell us of the later plans to make a new live-action series of **ST** for network television?

Takei: Discussions on that actually started as early as 1973. It was supposed to be a tv series, and then it shifted to a two-hour movie of the month, which I thought was an intriguing approach because we would have a bigger budget and a longer shooting schedule, giving us the opportunity to deal with more complicated scripts. Then that shifted again, as the fourth network idea came up; by that time Paramount had gobbled up *Desilu* and they were toying with the idea of starting up a fourth network and we were to be the centerpiece. We were back on the idea of a weekly series, but that concept faded. *Star Wars* then broke, and that was a huge box office hit, and Paramount decided to do something with **Star Trek** and that got the feature film rolling.

TVZ: Were you presented with any scripts or story ideas for the series?

Takei: Yes. As a matter of fact we even

Opposite page: Kirk and Sulu trapped in *The Squire of Gothos*

Back at the helm of the Enterprise for the feature films





had a launching party at Gene Roddenberry's home. We had writers there including Ray Bradbury, who was writing one of the scripts, but that idea faded.

TVZ: So how did you feel when *ST* returned, with new characters in a different century?

Takei: When we started hearing rumours about a new series in the mid Eighties, we thought they were talking about us. Then we discovered that the concept was another generation about eighty years later we were all a little miffed. We felt that there was a lot of life in our generation yet; we had been eminently successful as movies, so why couldn't they do us as a television series? We could have continued to do the movies in the hiatus... Then when we saw the first few episodes we felt they left a great deal to be desired; in this town, we enjoy other people's failures! We felt comforted by that in an evil sort of way; their second aired episode *The Naked Now* was a naked steal of our *The Naked Time*, which we did far far better. We felt it was a shame if they were going to be the hand-me-down series because we could really show them how to do it.

Then they started getting their Space legs, particularly in their third season, and I'm quite happy for their success because

in another sense it is a reflection of us. It is an extension of the success of *Star Trek*, and the philosophy, vision and values that we created. To give them their proper due, they've created an engaging set of characters quite separate from anything we've done, and they certainly have their own chemistry. What we do have in common is that subscription to that vision of the Human Future Gene created.

Captain Sulu

TVZ: What can you tell us of Captain Sulu, the series you are lobbying Paramount to make?

Takei: I think it is a sellable idea and should be even more successful than *The Next Generation*. We have a pre-established following for it, and I'm relentless. The captaincy for Sulu idea began in the early Eighties, and we shot a scene where Sulu got his command for *Star Trek II: The Wrath of Khan*. Regrettably that got cut out, so since then I've been lobbying the powers that be at the studio for a Captaincy. It took ten years but we finally succeeded for *Star Trek VI*, and I think it's time for Sulu to have his own series.

TVZ: Would you try to link your show with *The Next Generation*?

Takei: I have one idea: Captain Sulu spent a lot of time at the helm console, and

he's very much concerned about that position being filled properly and he wasn't happy with the helmsman in *Star Trek VI*, because he had a tendency to panic under pressure. So he's been looking over the new graduating class from Starfleet Academy and noticed a bright shining individual who stands head and shoulders above the other graduates in terms of smarts, leadership capacity and intelligence. He's somewhat ruggedly individualistic; he leaves his thick shock of hair a little longer than regulation requires. He speaks with an English accent despite his French sounding name. He is a young ensign called Jean Luc Picard.

Ugly Guest Stars...

TVZ: Would you like to follow the footsteps of De Forest Kelley, Leonard Nimoy and James Doohan by appearing in *ST: TNG*?

Takei: It depends. A couple of them appeared as ancient wizened old codgers; De Forest played McCoy as a crotchety 145 years old, and if I looked that ugly I would be crotchety too — that was a horrific wig he had on. Although Vulcans are supposed to age more slowly than humans, I must say Spock was no pretty sight either. I would hate to see Captain Sulu looking that old. For one thing I don't want to spend two hours in make-up; I'd have to be up at 3 o'clock in the morning. I've suggested to them that we've already established that we can slingshot back in Time, so there's no reason why we can't slingshot forward a few decades and Sulu can appear as I look right now.

TVZ: Moving onto the movies, what was it like filming in San Francisco for *The Voyage Home*?

Takei: That is one of my favourite cities and my father's home town, and we revealed in that film that San Francisco was Sulu's birthplace. I love that city and it was glorious spending two weeks filming there. We had hordes of people standing around watching, but you expect that. You work that into pre-planning — you expect crowds, traffic jams, and you know that you can't work as quickly as if you were working on a sound stage.

TVZ: In *The Final Frontier* there were some impressive action scenes during the attack on the peace camp.

Takei: It was fun doing the horseback riding. I did my own stunts, but that sequence was filmed during the earlier part of the shooting schedule. So the sequence where I fall off the horse — although I could have done it — the insurance wouldn't allow me to, so a stuntman ac-

In command in *Star Trek VI: The Undiscovered Country*





George Takei at the London launch of the *Star Trek VI* video Photo © Stephen Payne

tually did that.

Nimoy Versus Shatner

TVZ: How do you feel Leonard Nimoy and William Shatner compare as directors?

Takei: I think Leonard is a very gifted director, and he certainly knows how to use everything he has. For example, we all have an established relationship and he used that to speed up the process of communication and came very prepared onto the set. He's able to communicate what he wants, what he sees and his efforts on *Star Trek III* and *Star Trek IV* were enormous successes. I have great admiration for him, not only as a director and an artist, but also as a citizen of this community. He's very much involved in civic affairs and social and charitable causes, and that reflects in his work as an artist as well. I do regret that our least successful *ST* film was directed by Bill Shatner.

Star Trek VII?

TVZ: Are there plans for film #7?

Takei: As I understand it they're looking at scripts, but have no official go-ahead. After the enormous box office success of *ST VI* they are looking at ideas.

TVZ: Do you enjoy the public recognition that playing Sulu has brought you?

Takei: It's wonderful. It's something that opens doors that one doesn't expect to be opened. I've enjoyed a varied career, making films in Australia and the Philippines, and I'm doing a *Pantomime* in Brighton this winter. These wouldn't have happened without *Star Trek*; it has given the name George Takei that currency.

TVZ: Over *Star Trek*'s twenty-six years you have spent a great deal of time at the Enterprise's helm controls. Do you have your own set plan of what switch performs which function?

Takei: Absolutely; because one is doing Science Fiction it doesn't mean dramatic licence. If you're going to get the audience to believe what you are doing you have the challenge of making all these strange and alien looking settings an extension of you, and if you don't believe in it the audience won't. I knew exactly where Warp 1 was, exactly where Warp 2, 3, 4 and 5 were. There were directors who tried to change that for certain shots, but we had to educate them to the reality we had set up.

TVZ: Finally, why do you think *Star Trek* has been so immensely successful?

Takei: I think it's a combination of many things; it's like peeling an onion. First of all it is good action/adventure—that's the top layer. Beneath that there is the speculation of a technological future, as everything was based on legitimate technological predictions at that time. Beyond that there was the fact that many episodes dealt with some contemporary issue, and that was appreciated by the kind of thinking audience that watches us. At the very core was the message about the Future, and how we have to approach it if we're going to be successful. Gene Roddenberry saw that Humanity will prevail, but to do that we had to see Planet Earth as spaceship Earth, and to see our diversity as our strength. On the bridge of the Enterprise there was Sulu, Uhura, a pointy-eared Vulcan... It's the pluralism of the world that's our strength.

David Richardson

Photo Research: Rod Summers

Sulu Facts

Sulu had to wait for *Star Trek VI: The Undiscovered Country* before officially acquiring his forename, Hikaru, and also his own command, the U.S.S. *Excalibur*. In light of this, it is not very surprising that we have been told very little about this immensely talented officer.

When first introduced in *Where No Man Has Gone Before*, Sulu is barely acknowledged, simply called to the Bridge as Chief of the Astro Science Department in the early 'Department Heads' scene. With the success of this second pilot, Sulu found his rôle switched to Helmsman from *The Corbomite Maneuver* onwards—the previous incumbent, Lee Kelsö, having been killed by Gary Mitchell.

From the start, Sulu is portrayed as a highly efficient, unflappable officer. As the Enterprise faces certain destruction in *The Corbomite Maneuver*, Sulu calmly voices the countdown.

Yet Sulu is far from grim. He is rather a highly likeable, charming man. His natural good humour and winning smile are quickly replaced with absolute control and efficiency when the ship faces a crisis. Early on we are told that Sulu is a compulsive hobbyist, and his love of Botany is highlighted in *The Man Trap*, *Shore Leave* and *This Side of Paradise*. In the former episode, Sulu lovingly tends to a semi-sentient plant which he calls *Gerruche*, but Rand Institute is obviously male and should be named *Beauregard*. The plant's reactions to the M-113 Salt Vampire are ear-piercingly memorable.

Shore Leave shows Sulu happily taking samples of the planet's flora and fauna, when he comes across a hand gun, an old style police special, the possession of which would be the jewel in his collection. Spock later acknowledges Sulu's expertise in weapons in the animated episode, *The Slaver Weapon*.

Always something of a swashbuckler at heart, Sulu gets his chance to play *D'Artagnan* when the *Per-2000* virus releases his inhibitions in *The Naked Time*. As originally written, Sulu would have menaced his shipmates with a samurai sword, but George Takei persuaded the writers that he was a 23rd Century man with a passionate interest in the 20th Century, and would have been more likely to succumb to his fantasies to be *Errol Flynn*.

Sulu's fascination with this time period was given full rein in *Tomorrow*; Yesterday, as he happily wanders through the Omaha Air Force Base. Early drafts of *This Side of Paradise* would have centered the story on Sulu. Suffering from an incurable condition, he would have willingly spent his final days falling in love with Lalla Kaloni and ultimately resigning from Starfleet. Hopfully for us, the story was rewritten making Spock the main character, leaving Sulu free to remain with the show.

Sadly Sulu's character was barely developed in the original series. We have no idea of his family background, whether he has brothers and sisters, and the character is not even given a romance, though the alternate Sulu in *Mirror, Mirror* is quite plainly interested in starting something going with Uhura.

Star Trek III: The Search for Spock showed us that he reacts badly to being called 'Tiny' by his wife, and *Star Trek IV: The Voyage Home* that began to add some flesh to the character.

Here we are told that Sulu was born in San Francisco and, in a scene regrettably cut from the final film, we would have been told that a small boy he meets is actually his distant ancestor. However, we are once again shown that Sulu can be just about anything when he 'borrows' a helicopter to assist the delivery of the transparent aluminium to the cloaked Bird of Prey.

Star Trek VI finally gave us the chance to see what Sulu could do when in full command. His loyalty and sense of duty is not permitted him to stand aside when his former commander was in trouble and, at considerable risk to his own career, he brings his ship to Kirk's aid against the Klingon General Chang.

Maybe *Star Trek VII* will finally give George Takei the opportunity to show us more of Captain Sulu.
Rod Summers



DAVID CARSON

Directing the Next Generation

The Enemy... "entailed dealing with the surface of a planet, what was on it, what sort of weather conditions there were"

"I'm counting my blessings!" insists David Carson, discussing the amount of work that has recently come his way. Since crossing the Atlantic to the United States a few years ago, the British-born director has been lucky enough to work on some of the finest series on American television, including *Northern Exposure*, *Alien Nation*, and, of course, *Star Trek: The Next Generation*. Carson's latest project is the pilot for the new *Star Trek* spin-off, *Deep Space Nine*, arguably the most eagerly anticipated Science Fiction programme of 1993. Not bad for a director who came to America without a single offer of work.

Like many British directors, Carson began his career in theatre before eventually breaking into television. "I was the artistic director of a theatre near my house," he remembers, "and then had my own theatre company in London for a while before joining Granada Television in the early Eighties. I worked with them as a programme director, doing everything. I did documentaries, rock videos, daytime soaps, multi-camera stuff, rock concerts, even the news. Eventually I got to do drama, and worked on a cops and

robbers series, then moved on to *Sherlock Holmes*."

Carson's Ambition

By the end of the decade, Carson had carved out a reasonably comfortable niche in British television, but for the ambitious director, it wasn't enough. "It became very clear to me when I left Granada," he explains, "I had worked for the BBC and

Thames and the major companies, but if I wanted to make a feature film, which is what I really wanted to do, England was not the place to do it. The feature film industry was dead, the television industry was dying, and there seemed to me to be very little future there, so I thought I would come here and try things. My wife [actress Kim Braden] has worked in America for some time, and she encouraged me to come over so we could

The Next Phase required a second unit to cope with all the special effects



Opposite page: Commander Benjamin Sisko (Avery Brooks) and Major Kira Nerys (Nana Visitor) in *Deep Space Nine*, "a wise story about a man coming to grips with things"



Romulan conflict was completed in *Redemption, Part II*

both work here. We had no idea how the Americans would take to me, but I came over to give it a try."

Carson quickly discovered that finding work in America was not going to be a simple task. "I didn't have an agent, so I came in the time-honoured way, with my tapes clutched under my arm and a few telephone numbers, and drove around town delivering my tapes to whoever would see them and meeting with whoever would meet with me. I landed very lucky, got a very good agent within a few weeks of being there, and then the first two jobs I got in episodic television were *LA Law* and *Star Trek*. It was a very good début, and typical of the luck that seems to have stayed with me, touch wood, for the time I've been here."

One might think that a high-budget, special effects-laden series such as *Star Trek: The Next Generation* would be a tremendous challenge for a new director, but for Carson the technical problems were part of the excitement. "As you know, you spend most of your life in television working within houses, kitchens, lawyer's offices, courtrooms, police stations; things like that, and to be challenged by all these wonderful environments and strange peoples, and being asked to use your imagination as a director a great deal more than is often the case, I found to be very challenging and exciting."

The Enemy

"I think the biggest challenge is suddenly creating or helping to photograph or shoot the actors in an environment that is

absolutely believable for the audience, and I've been lucky enough to have had several sorts of environments. I've had a planet in *The Enemy*, where Geordi gets stuck in a slime pit, and he encounters a Romulan that gets left behind. That was very interesting, because it entailed dealing with the surface of a planet, what was on it, what sort of weather conditions there were, and how the characters dealt with each other being enemies and the hostile environment they were in. I found that an immense challenge."

One of the most interesting aspects of *The Enemy* was the exploration of the differences between cultures, in this case the Romulans and the Federation. "I think that's one of the great things about *Star Trek*," Carson insists. "It deals with

moral dilemmas, and it generally has something to say to all of us about how we live, and the human condition, if you like. We don't hold back from it, whereas in a lot of television, the stories don't have anything to say except to be entertaining."

Carson cites the presence of the villainous Romulans in *The Enemy* as key to the story's success. "Oh yes, they never smile, the Romulans. They're very nasty people, and their appearance is well realized. The make-up department is incredibly good at what they do."

Yesterday's Enterprise

It wasn't long after finishing *The Enemy* that the producers of *Next Generation* offered Carson another episode to direct, the unusual and complex *Yesterday's Enterprise*, in which the course of history is changed and we see the ship in a parallel Time-line. For the production crew, the complicated storyline required a great deal of advance planning to co-ordinate the different ships and their respective crews. "I think we had to be very careful about how the notion of the second Enterprise on the parallel Time-line was thought out. [Producers] Rick Berman and Michael Piller hammered it out between them, and I joined in when it came to the realization of the other ship, how different it should be from the one we're used to."

"My suggestions were simply what would have happened to the Enterprise had it been twenty years into a massive war, how the whole structure of the ship would have been designed differently, how I would shoot it differently, and how the actors, particularly Patrick, would make their characters different, which he did. Picard was more battle worn and

Yesterday's Enterprise required a great deal of advance planning



weary than he usually is, and there were all sorts of physical aspects that were crucial to communicate to the audience how the ships were different, so they didn't get lost between the two."

Redemption

Carson returned to the show for the fifth season, directing *Redemption II*, the concluding segment to the previous season's cliffhanger. In order to maintain a certain degree of continuity, the director went back and studied some of the previous episodes in the story arc. "I studied *Redemption I* a lot to see what was going on, and also did some research back to some of the other Klingon stories, to pick up all the nuances that pertained to Worf's story. Obviously, it makes for a more satisfactory product if you continue things that have been started in the earlier ones."

How does Carson compare his directing style on *Redemption II* with that of Cliff Bole, who directed the first episode? "It's difficult to compare the two shows, because they happened at different times and different circumstances. It's fair to say that very often the last show is under more financial pressure than the other shows are, whereas the first show of the season starts with a sort of elan and lift-off. All I can tell you is that I try and move the camera, and use long lenses as much as I can, because I like the way that works, and move the actors and camera together so they seem to be working alongside each other."

For Carson, one of the most rewarding aspects of directing the story was creating some of the aspects of Klingon culture that were seen. "We had never before seen the Klingons in a soldiers club, or how they behave in their time off. I remember looking at the unique way [make-up supervisor] Michael Westmore had formed the Klingon forehead, and I thought maybe these were some sort of prehensile horns or antlers, and one of the games they might like to play was banging their heads together, which became a feature of that scene."

"I remember inventing another game where they had the typical arm wrestling on the table, except that the Klingons placed a dagger's point a couple of inches away from the hand of the potential loser. It was good fun to invent these things."

Redemption II was also a sequel of sorts to events started in *Yesterday's Enterprise*, which re-introduced Tasha Yar to the series. In *Redemption II* Denise Crosby returned as Sela, the daughter of Tasha and a Romulan soldier. Carson gives high marks to Crosby's performance. "She's a terrific actress," he en-



The Next Phase "worked well"

thus, "and because she was related to the character she played before, that meant she would look like her mother, as it were. There was no real adjustment to make, because she was so good."

The Next Phase

Carson's most recent effort for *The Next Generation* was the fifth season's *The Next Phase*, in which Geordi and Ro are caught in a Romulan experiment gone awry, and shifted out of phase with the Enterprise. Because of the numerous 'phasing' effects used, a second unit was needed, directed by special effects supervisor Rob Legato. "Some of the special blue screen which had to be built were quite large, and we couldn't accommodate the specialty of what had to happen inside the main schedule. When you're not dealing with dialogue or set when shooting blue screen, it's easier to deal with that using a small second unit than with the whole of the big first group."

The director's opinion of the episode when it was finally edited together? "I thought it worked well. It's very difficult for a television show to attempt incredibly complex effects, because we're used to them from films like *Ghost*. They're still very difficult to do, but I thought they were done very well."

Deep Space Nine

Carson more recently directed the pilot episode of the new *Star Trek* series, *Deep*

Space Nine, a project he is very excited about. "It's got a terrific momentum behind it already," he declares. "because it has the same brilliant team behind it as *Star Trek: The Next Generation*, I think it has the feeling of a tremendous project racing down the runway. Paramount is very enthusiastic about it, because it's such a good script, and the elements of the sets and special effects are so exciting to contemplate that I feel incredibly lucky to be doing it."

"There are certain special effects and uses of imagery that will be difficult to communicate, but the most challenging aspect of it is putting across the central core of the story. It's a very human, and in many ways, a wise story about a man coming to grips with things. It tells you a great tale, and I suppose the most challenging aspect of it is hoping we will communicate those ideas as excitingly as they are written on the page."

After finishing the pilot, Carson committed himself to further episodes of *Deep Space Nine*. He'll also be directing episodes of the critically acclaimed dramas *Law and Order* and *I'll Fly Away*, as well as a new series called *Round Table*, which will be filming in Canada. Less sure are his plans of returning to *The Next Generation*: "At the moment my schedule is very full, but hopefully I may do some more after the New Year. I've been very lucky, so I can't worry or grieve over the shows I'm not doing."

Joe Nazzaro



Season 4

* The date on which Paramount transmits episodes via Satellite to its stations throughout the US. This transmission is recorded by the stations and broadcast during the following week, usually on Saturdays.

Ep No.	Production Code	Episode Title	Stardate	Paramount Satellite Uplink Date*
75	175	The Best of Both Worlds, Part 2	44001.4	22 Sep 1990
76	178	Family	44012.3	29 Sep 1990
77	177	Brothers	44085.7	6 Oct 1990
78	176	Suddenly Human	44143.7	13 Oct 1990
79	179	Remember Me	44161.3	20 Oct 1990
80	180	Legacy	44215.2	27 Oct 1990
81	181	Reunion	44246.3	3 Nov 1990
82	182	Future Imperfect	44286.5	10 Nov 1990
83	183	Final Mission	44307.3	17 Nov 1990
84	184	The Loss	44356.9	29 Dec 1990
85	185	Data's Day	44390.1	5 Jan 1991
86	186	The Wounded	44429.6	26 Jan 1991
87	187	Devil's Due	44474.5	2 Feb 1991
88	188	Clues	44502.7	9 Feb 1991
89	189	First Contact	Not Given	16 Feb 1991
90	190	Galaxy's Child	44614.6	9 Mar 1991
91	191	Night Terrors	44631.2	16 Mar 1991
92	192	Identity Crisis	44664.5	23 Mar 1991
93	193	The Nth Degree	44704.2	30 Mar 1991
94	194	Qpid	44741.9	20 Apr 1991
95	195	The Drumhead	44769.2	27 Apr 1991
96	196	Half a Life	44805.3	4 May 1991
97	197	The Host	44821.3	11 May 1991
98	198	The Mind's Eye	44885.5	25 May 1991
99	199	In Theory	44932.3	1 Jun 1991
100	200	Redemption	44995.3	15 Jun 1991

Final Mission



The Best of Both Worlds, Part 2



The Mind's Eye



Reunion



Redemption



STAR TREK
 THE NEXT GENERATION

Season 5

*The date on which Paramount transmits episodes via Satellite to its stations throughout the U.S. The transmission is recorded by the stations and broadcast during the following week, usually on Saturdays.

Ep No.	Production Code	Episode Title	Stardate	Paramount Satellite Uplink Date*
101	201	Redemption II	45020.4	21 Sep 1991
102	202	Darmok	45047.2	28 Sep 1991
103	203	Ensign Ro	45076.3	5 Oct 1991
104	204	Silicon Avatar	45122.3	12 Oct 1991
105	205	Disaster	45156.1	19 Oct 1991
106	206	The Game	45208.2	26 Oct 1991
107	207	Unification I	45233.1	2 Nov 1991
108	208	Unification II	45245.8	9 Nov 1991
109	209	A Matter of Time	45349.1	16 Nov 1991
110	210	New Ground	45376.3	4 Jan 1992
111	211	Hero Worship	45397.3	25 Jan 1992
112	212	Violations	45429.3	1 Feb 1992
113	213	The Masterpiece Society	45470.1	8 Feb 1992
114	214	Conundrum	45494.2	15 Feb 1992
115	215	Power Play	45571.2	22 Feb 1992
116	216	Ethics	45587.3	29 Feb 1992
117	217	The Outcast	45614.6	14 Mar 1992
118	218	Cause and Effect	45652.1	21 Mar 1992
119	219	The First Duty	45703.9	28 Mar 1992
120	220	Cost of Living	45733.6	18 Apr 1992
121	221	The Perfect Mate	45761.3	25 Apr 1992
122	222	Imaginary Friend	45852.1	2 May 1992
123	223	I, Borg	45854.2	9 May 1992
124	224	The Next Phase	(45897.4)	16 May 1992
125	225	The Inner Light	45944.1	30 May 1992
126	226	Time's Arrow	45959.1	13 Jun 1992

Unification



Darmok



The Next Phase



The Outcast



Inner Light



BACK ISSUES

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Beauty & Beast: Book review: *Blake's 7*
 Book review: *Aon. A Terrible Ape: Flash-*
back The Way Back (Ep 1): Doctor Who
 Book review: *Remains of Daileks: FPCP*
 Survival: Ace (green eyes): interview: Barton
 William-Actor Midge: *Poster Power Daileks-D*
 (A3 size): *Review Survival!*: Video review: *W*
Gaming: Trek: Book review: *Klingon Gambit:*
FPCP Ace-Vaali & Co.: Video review: *Eps*
 37-38): *Star Trek: Next Generation: Episode*
 Guide: Season 2: 6-14: Video review: *Skin of*
Evil: Neutral Zone: Shrek & The Star of David

TARDIS: Nature DVD overview: Feature
Longlist 1990 Exhibition Guide: *Video review*
Dalek Invasion Earth: *Video review* *Mind*
Robber: *Monopass 3*, *Flashback* *Departure*
Arrival (Ep 1): *Quantum Leap* *FPCP* *Arrival*
Review First *Lightning*, *Star Trek*: *Box*
Review Show Lord: *Box* *review* *Nazi*
Alarms: *Video review* *FPCP* *review* *Sarek*
Agents: *Video review* *Ep 38-41* *Next*
Generation: *Box review* *Metamorphosis*
Episode Guide Season 2: 15-22 *TV SF* *Box*
review *Encyclopedia* *TV SF*: *Ullama Zone*
Comic: *Strip 1*

Next Generation: Book review/Gulliver's Fugitives; Episode Guide Season 3: 1-5; FPD Crusher, Dr. Beverly (Season 3); Feature Sam & Season 3 update; Interview/McFadden, Gates-Actress; **Ultima Zone** Comic Strip 2.

The Doctors: *Gerry Knowles*; Book Review: *Complete GA Episode Guide: Star Trek: Book review: Doctor's Orders; Book review: Spock's World (b); FPCC Well in the Fold; Interview: Theris, William Ware-Cost.Des.t; Video review: Eps 51-52: Star Trek: The Next Generation: Episode Guide Season 3, 6-12; Interview: Theris, William Ware-Cost.Des.t; Tom. People (70s) Flashback: Slaves of Jedikiah; Ultimate Zone: Comic Strip 3.*

of the *Stones*; *Rashback* P11.2; *Doctor Who*: *FCPP Attack of Cybermen-Cyberman*; *Feature*: *Cyberman*; *Interview* Tenn, Mary-Actress companion; *Star Trek*: *Book review* *Black Fire* Video review *Eos* 53.54; *Star Trek*: *The Next Generation*: *Book review* *Doomed* World; *Episode Guide* Season 3: 13-19; *FCPP*: *Measure of Man-Ruler* & *Data's arm*; *Feature*: *Lost first season story*; *Video review* Season 2 *Rental* #1 & *sell-thru*; *Thunderbirds*: *Book review* *Calling Thunderbirds* (#2)

Video Planet: **Quantum Leap**: Book review: The Beginning. **Star Trek**: Book review: Killing Time. Book review: Last Years. Video review: Eps 55-56. **Next Generation**: Episode Guide Season 3: 20-26. Video review: Season 2 Rental #2 (Q Who Emits?): **Timecop**. FPCP Russell, Iris-Actress, Liz's mother. Feature Overview: interview Pt 1-21. **UFO**. FPCP Ed Straker. Feature Series overview.

[Dwight I: Episode Guide Season: Robin](#)
[Sherwood: FPOTPrad, Michael: Flashback](#)
[Swords of Wayland: Star Trek: Book review](#)
[Tears of the Singers: Book review Pawns and](#)
[Symbols: Video review Eps 57-60. Star Trek:](#)
[The Next Generation: Book review Eyes of](#)
[the Beholders: Interview De Lancey, John-Acto](#)
[Q: Poster Artwork of Enterprise \(A3\): TimeUp](#)
[Feature Overview: interview Pt 2.2.](#)

Flash: The Creature Series preview; **Red Dwarf 2**: Episode Guide Season; **Space 1999**: FPC/Earthbound-Kaldonian ship in dock; Flashback Earthbound; **Star Trek**: Book review Enemy Unseen; Book review Mindshadow; Video review Eps 61-62; **Next Generation**: Book review Encounter at Farpoint; Interview Zimmerman, Herman-Designer.

Redemption: Jenna & Blake: Flashback
Redemption: **Doctor Who** Book review
Curse of Fenric: FPCPBattlefield-Bigadair.
Feature:Lost Moments Pt 2.2: Interview
Courtney, Nicholas:Actor Brof. **Power**
Themes 90 Record Rvw. **Prisoner** Feature
Overview. **Red Dwarf** Book review:Better
Than Life. **Red Dwarf** 3 Episode Guide
Season: **Star Trek** Video review Eps 63/64:
Star Trek: The Next Generation Book review
Exiles: FPCPBattle-Picard & Ferengi: Feature

Jay-Actor Joe Masarelli **D.A.** Interview McHattie
Stephen-Actor Gabriel **Blake's** 7 Interview
Croucher, Brian-Actor Travis **Dr. Doctor Who**
FPCP Leisure Hive-Costume Design Romona
Feature Aca retrospective: Poster Remem
Daleks-Ace D17 (A3 size) **Hudson, June**
Interview Dr. Who B's 7 **Survivors** (Cost Des)
Moonchild Video review **New Avengers**
Video review Eagle's Nest **Gladiators**
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Star Gps Episode Guide-Complete series
Star Trek Book review **Hume** is the Hunter
Feather A-dorotic, Fresh on BBC, Series 3

series (& colour pic): *Twilight Zone* (orig): Video review Vols 1,2 & 3.

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Avengers: Interview Macnee, Patrick-Actor
Steed: *Beauty and the Beast*: Book review
Masques, *Doctor Who*: FPCP Davison, Peter
 with Cyberman b.h.i.d. Interview Davison.

ISSUE 17 Blake's 7 Video review Eps 9-12:

Eps 73-74. **Star Trek: The Next Generation.** Book review Contamination: FFCP Menage à Trois-Lwaxana Troi; Feature Romulans; Interview Sackett, Susan-Whit Menage, Troi; **Thunderbirds.** Video review Vol 15 (Path Destructo! Alias Mr H); **Time Machine.** Flashback 1949 BBC play; **Tripos.** FFCP Will

who: Feature New book series: *Timewyrms*.
 Poster: Five Doctors-run at photocall. (A3).
 Doomwatch: Video review Plastic Rat Red
 Guy Killed T Wren: *Space 1999* Episode
 Guide Season 1: Eps 9-16. *Star Cops*: FPQP
 Astronaut on Mars: Flashback Little Green
 Men & Other Martians!: *Star Trek*: Book
 review Flag Full of Stars: Book review Celts on
 Centaurus: Book review Prime Directive. Video
 review Eps 75-76. *Star Trek: The Next
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 Interview Curry, Dan & Ron Moore-SFX Pt
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000: Flashback Mission to the Unknown; Interview Lane, Jackie-Accress, Dedoff; Joe 00: Video review Vol 7: Robin of Sherwood; Video review Greatest Enemy: Space 1999; Episode Guide Season 1; Eps 17-24; Star Trek: Video review Eps 77-79; Star Trek: The Next Generation: Book review Vandetta; PCP Filming mode of Enterprise: Interview Curry, Dan & Ron Moore-SFX Pt 23.4; Twin Peaks: Genre in Research and Criticism

Tizzle to Space 1999: **Doctor Who**: Book review *Timequest*: 1. Garrynys; Interview Nathan-Turner, John-Yves tapes: Video review Hannell & Troughton Years: **Moonbase 3**: Flashback Behemoth: **Robin of Sherwood**: Video review Hattie's Son: **Star Cops**: Video review Complete series: **Star Trek**: Book review *Renegade*: Book review *Triangle*: **Star Trek: The Next Generation**: Episode Guide Season 4: 13-18: **FCP/Legacy**: Piker holding Yar's sister: Interview *Curry, Dan* & **R Moore-SFX**: P.333: **Thunderbirds**: **FCP**: Lady Penelope in manor, ball cost.: **Twilight Zone (orig)**: Book review *Visions of the Twentieth*: **Turkey**:

17-20: **Doctor Who**: Book review *Battlefield*; Interview *Hodgson, Brian & Dick Mills-Srd* 1
Video review *Three Doctors*; Video review
Masque of Mungogora: **Max Headroom**
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Sherwood FPCP *Heme the Hunter*, **Star**
Next Generation: Episode Guide Season 4:
19-25: FPCP *Suddenly Human* *Picard & Jones*

Interview: **Blaglier**, **Stephen** - Author; **Doctor Who** Book review **Timewyrm: 26** Exodis; **Dominick Hide** Video review **Fipside** and **Another Flip**; **Freks**, **Jonathan** Interview **Next Gen** during **Season 4** **Next G**; **Hancock** **Prentis** Interview Actor - **Doctor Who**; **Space 1999**; **Parker Lewis Can't Lose**; **FOPC** **Mrs Musso** and **Parker**; **Feature 1**; **Red Dwarf 4** **Episode Guide**; **Robin of Sherwood** Video review **Pod** of **Alton** to **Sherriff** **Net**; **Space 1999** Interview **Hancock**.

Eps 1-2: **Adam's Mark** (TV). Episode Guide
Eps 1-6: **Blake's 7** Flashback Power. Video
review Eps 21-24: **Doctor Who**: Book review
Pescators: **FFCP Dr. Colin Baker**. Interview
Baker, Colin-Actor Dr6 Pt 1/21. Video review
Genesis of Diaries: **Sonitran** Exp. Video review
Deadly Assassin: **Lost in Space**. Video review
Eps 1-6: **Randall & Hopkirk (Dead)**. Video
review Vol 1 Late Lamented But What Sweet.
Star Cops. Interview Boucher, Chris-Creator

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Eps 7-14: **Doctor Who:** Book review/Gellifrey
Chronicles, Book review/Timewym3:
Apocalypse: FPCP Tral Time Lord(5-8)-Dr &
Pen: Interview Baker, Colin-Actor Dr(6 Pt 2):

The Next Generation: Book review Q in Law; FPCC Crusher, Dr Beverly (Season 5); Preview Season 5; **Survivors:** Interview Fleming, Lucy-Actress Jenny;

ISSUE 25 Allen Nation (tv): Episode Guide Eps 15-22; **Blake's 7:** Video review Eps 25-28; **Doctor Who:** Book review Terrestrial Index;

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 Frazer-Archer Jamie: **Myth Makers:** Video
 Review Sophie Aldred: **Red Dwarf 5:** Interview
 Writers and director: Poster Craig Charles
 and Dennis, John, Lynda, Robert and Charles

Labyrinth; **Star Trek**: Book review **Star Trek**
 eps (by Mr. & Mrs. Blash); **FPCP**
 Court-Marial Commodore Stone; **Feature**
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 1/3; **Star Trek: The Next Generation**: Book
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Credits

Rimmer..... Chris Barrie
 Lister..... Craig Charles
 Cat..... Danny John-Jules
 Holly..... Hattie Hayridge
 Kryten..... Robert Llewellyn

Writers..... Rob Grant & Doug Naylor
 Visual Effects Designer

..... Peter Wragg
 Costume Design..... Howard Burden
 Make-up Design..... Andria Pennell
 Production Design..... Mel Bibby
 Music..... Howard Goodall
 Executive Producers

..... Rob Grant & Doug Naylor
 Producer..... Hilary Bevan Jones
 Directors..... Juliet May (1-3,5-6) &
 Grant Naylor (2,4-6)

A Grant Naylor Production for BBCtv

E1 Holoship

First transmission: 20th Feb 1992

Nirvanah Crane (Jane Horrocks), Captain Platini (Matthew Marsh), Commander Binks (Don Warrington), Harrison (Lucy Briers), Number Two (Simon Day), Number One (Jane Montgomerly)

Kryten: Sir, I beg you to reconsider... you will be joining a society where you will be compelled to have sex with beautiful, brilliant women, twice daily, on demand. Now, am I really the only one here who finds that just a little bit tacky?

Rimmer thinks his luck's in when Starbug encounters a ship full of holograms, and he's not averse to cheating in the entrance exam in order to join it. But are there more important things in life than success?

E2 The Inquisitor

First transmission: 27th Feb 1992

Inquisitor (John Docherty), Second Lister (Jake Abraham), Thomas Allman (James Cormack) (Stuntman: Colin Skeaping, Stunt Co-ordinator: Gareth Milne)

Kryten: That is the Inquisitor. He prunes away the wastrels, expunges the

wretched, and deletes the worthless.

Rimmer: We're in big trouble.

The Inquisitor, an android who travels through Time judging all Humanity, forces the crew to justify their existence. Placed in limbo, Lister and Kryten must destroy him before they are taken out of Time forever...

E3 Terrorform

First transmission: 5th March 1992

Handmaidens (Sara Stockbridge, Francine Walker-Lee) (Stunt Co-ordinator - Gareth Milne)

Rimmer: Boy, am I glad to see you...! You must be the unspeakable one...? Just to fill you in, there's been a gigantic administrative cock-up. Some of your staff have somehow mistaken me for a virgin.

When Kryten and Rimmer's Starbug crashes on a psi-moon, Rimmer's personality creates negative-emotion monsters. Will the others have to tell Rimmer what a terrific guy he is?

E4 Quarantine

First transmission: 12th March 1992

Dr Hildegard Lanstrom (Maggie Stead)

Rimmer: What are we going to do with them Mr. Flibble? We can't possibly do that. Who'd clear up the mess?

The Red Dwarf crew respond to a distress call from the hologrammatic Dr Lanstrom, who has been infected with a hologrammatic virus. Returning to Red

Dwarf, Rimmer puts the others in quarantine, but he is already infected...

E5 Demons & Angels

First transmission: 19th March 1992

Lister: I've been to a parallel universe, I've seen Time running backwards, I've played pool with planets and I've given birth to twins, but I never thought in my entire life I'd taste an edible pot noodle.

Kryten builds a matter replicator, which, applied to a strawberry, makes one delicious copy and one revolting one. When the process is reversed, Red Dwarf's engines overload, destroying the ship, but creating two copies...

E6 Back to Reality

First transmission: 26th March 1992

Andy (Timothy Spall), Cop (Lenny Von Dohlen), New Kochanski (Anastasia Hille), Nurse (Marie McCarthy), New Lister (John Sharian)

Cat: Duane Dibley? How can I be called Duane Dibley?

Lister: It's true. It's got your photograph, name, address on it and everything... there's an anorak in here!

Investigating a spaceship on an ocean planet, the Red Dwarf crew discover its crew killed themselves. Attacked by a despair squid, they crash their Starbug — and wake to find that they have been playing the computer game 'Red Dwarf' for the last four years...

Andrew Martin

The poor guys who've been playing 'Red Dwarf' for four years

Photo © Jane Flock





BARBARA BAIN: 1992



Alone in an alien environment... Photo © TTC

Barbara Bain is well-known to fans of Fantasy television for her starring rôles in *Mission: Impossible* and *Space: 1999*; two series in which she played opposite husband Martin Landau. Earlier this year TV Zone caught up with her in Hollywood.

BARBARA began her career as a model, in a move she describes as "Plain luck. Somebody saw me, took me by the hand to the agency, and they thought I could be a model. It wasn't a career I sought, but I started working and even then it was an incredible amount of money for just standing there."

The progression into acting came as the result of a similar incidence of serendipity. "I started dancing, and that was the first thing I ever did as a performer and I adored it. A friend of mine invited me to an acting class, but I didn't think it was my kind of thing. I went in there and wasn't very good at it immediately, but I liked the fact that it wasn't easy; there's something in me that's quite perverse in that manner. I was good at school, I could do everything easily and this was kind of ephemeral. I stayed at that class and

worked and worked and didn't audition for over a year, and when I did I got my first job and never stopped working."

Mission: Impossible

So how did Barbara come to play Cinnamon Carter in the spy series *Mission: Impossible*? "I knew writer Bruce Geller through one of the workshops that I took

part in, and he was developing the project and actually wrote the part of Rollin Hand for Martin out of watching him in class. Martin could do sleight of hand tricks and as a tribute to him as an actor Bruce made him a man of a thousand faces.

"Bruce later told me he wrote me as Cinnamon Carter but didn't realize it. When they came to cast it, they saw a lot of people in town, but Bruce kept having me

Caring for Koenig in *Space: 1999*



Opposite page: The husband and wife team, Barbara Bain and Martin Landau



Barbara Bain enjoyed playing many rôles in *Mission: Impossible*

Photo © Paramount

come in and then he had various struggles with the Powers That Be because I was an unknown actress. They were looking for a particular thing: in television in those days there were very few rôles for women. Women either said, "Yes dear, no dear" and stirred a pot, or they were the dance hall hostess or the helpless female in Westerns. Not very challenging. Bruce wrote a woman who was intelligent and up there playing with the big boys. It was an interesting moment in Hollywood."

One aspect of the character that attracted Barbara was the number of different disguises she would assume. "It grew into a really exciting rôle because the writers started writing parts within the part for me. That became a romance between producers, writers and actress as they would always think of something new to try, and I was ecstatic. It was great fun, and an opportunity to have a wide range of things to play. I had the best of all worlds; I was playing a sophisticated attractive part and within that I'd be some Russian or a German or whatever."

In Good Hands

Barbara has only praise for the production team, whose professionalism and dedication made the series such a joy to work on. "There was a feeling from the actors that we were in good hands because they cared about every detail; when a script came down it was polished and ready to go. Very seldom were we unclear about anything, and that means a lot when you're working around the clock, finishing one episode and then starting another."

"Only once during the first season — and it never happened again — a script came down which we were starting the next day and there was a discrepancy in one of the characters that I was playing as Cinnamon. I went upstairs to their offices

and asked about it, and they were just then amending it.

"Bruce was a very demanding producer, and insisted on taking the time he felt was necessary; he was clear on what he wanted and wouldn't settle for less. When we came to film the pilot, he was insistent that he wanted John Halton, who was one of the most revered men in camerawork, to work on it. John had retired to Italy to paint, and Bruce asked him to come out of retirement to do the show, and he did. John Halton set the style, and it was followed. It was rare to have a man like that involved in a television pilot. The lighting on me that John had set was particularly gorgeous. If we were in tunnels, the poor guys would have shadows on them but I always had perfect light wherever I was. Bruce made that decision even though there wouldn't have actually been a light source in reality. He just wanted me to look good. If he took licence in any way, there was reason for it."

On Location

Although the stories in *Mission: Impossible* were set across the globe, the production crew never strayed far for location filming. "We filmed here in Southern California, with one day out on location each show. All those exotic Eastern European or South American locations were various buildings here in Pasadena and so on, redressed by the set guys. There's plenty of suitable architecture here."

Barbara's fondness for the series is quite evident. That being the case, why did she leave after series three? "That's a long murky story that's only been told once. It was a complex misunderstanding mainly on the part of Paramount Studios in relation to contracts. A lot of things that were said aren't true: it wasn't a money issue. It was something to do with an approach

that was made concerning Martin's contract — it had nothing to do with mine — and I got caught in the cross-fire. We went through some very unpleasant litigation on both parts, which kept me from working for a year and kept me in lawyers' offices.

"At the same time Bruce was asked to leave, and he had created it. It was a sad ending to a really glorious time."

The Next Generation

When *Mission: Impossible* was resurrected for a new generation, had any desire been expressed to bring back Cinnamon? "I was approached. I don't want to smash anybody's efforts, but we did *Mission: Impossible* and we did it well when we did it. I didn't see any reason to do it again, less well. The remake was born out of a really negative situation, as it came out of the writers' strike. What they did was start by taking old scripts and re-shooting them, then when the strike was over they started to write new ones. That wasn't the best way to begin a project."

Planning 1999

In the early 1970s, Gerry and Sylvia Anderson were commissioned by Lew Grade to create a successor to *UFO*. *Space: 1999* was to be made in England but tailored for the American market, and so needed the attraction of two American performers in the lead rôles of John Koenig and Helena Russell. The Andersons flew out to Los Angeles to meet Martin Landau and Barbara Bain. "They came to visit us with this quite extraordinary idea," Barbara recalls. "It seemed a very interesting project, and their past credentials were very good. We talked and talked about it, and came to terms and it looked very promising. Many other projects had

Protective partners in the less enjoyable second *Space: 1999* season



come our way but were not as exciting, so we were taken with it.

"Science Fiction was new turf for me. I'd read quite a bit of it, but I certainly wasn't a buff. The thing I loved about the concept was that we were not there because we wanted to be. The accident that thrust us out into Space was unexpected and whatever we encountered we had no way to cope with. We were ultimately homeless, looking for a place that would accommodate us, and there was something quite romantic about that. The best scripts were the ones that kept to that."

An individual who was involved in the early planning for the show was Rudi Gerreich, an American fashion designer who would create the distinctive Moon City Costumes. "When we spoke about who should design the clothes for the series, Sylvia said the only American designer she would be interested in approaching was Rudi. I said that he was a very dear, close friend, who at that time

was on a sort of sabbatical. He was as much a philosopher as a dress designer. His thinking was reflected in the first meetings we had. There we were in 1972 talking about what people would be wearing in 1999, and Rudi said that people would be wearing armour and face masks. He thought that the world would become such a hostile place that we will encase ourselves in metal and cover our vulnerable parts. We thought about that, but we couldn't do that for the show because we wouldn't have been able to move, and we couldn't wrap our faces. But the smack of that now rings in my ears, as I live in this strife-torn city."

Culture Shock

How did the Landaus feel about moving to England? "It was an adventure. I'd only been there as a visitor and had nothing but good feelings about it. We boarded a jumbo jet with our kids, left the dogs be-

hind, and embarked on an adventure.

"I found the English people wonderful, and had fun noticing the minor differences between us. It was a glorious experience for our kids, and we got to travel a great deal on our weekends. It was also good for me because I'm not sure I would have done another TV series at that time. In America we shoot fifteen hour days, and if I'd committed myself to that I wouldn't have seen my kids at that particular time of their lives. In England the work finished at 5.20 every night, except for every couple of weeks we might agree to work until 8.20, so I was home for dinner. I had it both ways, working on something that I cared about while keeping in touch with my family."

Barbara smiles as she remembers the first culture shock that she encountered in London. "The first day we started shooting, we were in the middle of a scene and everybody left. Martin and I wondered if we'd done something wrong; they were

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For details, send an SASE to: Warp One, 69 Merlin Crescent, Edgware, Middlesex, HA8 6JB

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British 20th Anniversary Star Trek Convention 1974-1993. 1st - 3rd October 1993, Holiday Inn, Leicester. Guest of George Takei. Send SAE for details to: Terry Ellison, 8 Ennerdale Close, OADB, Leicester LE2 4TN

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Space City Gerry Anderson convention. 10th-12th September 1993. Dean Park Hotel, Watford, London (as seen in UFO). Details (send SAE): Space City, Fanderson, PO Box 93, Wakefield, West Yorks. WF1 1XJ

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Barbara Bain enjoyed working with Margaret Leighton in *Collision Course*

all heading towards the other side of the studio. The tea trolley had arrived, and we hadn't seen anything like that before!"

Another new experience was working with a large amount of hardware and special effects: "We did not see any of the special effects until they were produced and edited into the film. We were always looking up at a blank screen, and then they were added in. We never knew what we were looking at. I loved finding out that there was no point following certain scientific truths, like the fact that there would be no sound on the explosions in space. We tried the effects without sounds, but it doesn't work — the audience is expecting a noise."

Grunting Cavewoman

One of the most bizarre episodes of *Space:1999* was *Full Circle*, in which the inhabitants of Moonbase Alpha revert to primitives. Having mentioned that she enjoyed *Mission: Impossible* because the lighting showed her at her best, how did Barbara feel about the unglamorous aspects of this episode? "I adored that. They darkened my teeth and matted up my hair and I ran around in skins. I remember thinking about eleven o'clock in the morning that I was shooting a sequence running out of a cave after lunch, and I thought I should find some very primal guttural sound for this creature. I went to my dressing room overlooking Black Park and tried out some animal sounds. I don't know if people were worried about what was going on in there!"

The series' strong regular cast was complemented by some very well-known

Opposite page: Barbara Bain in 1992

Photo © James Richardson

guest stars led by some superb directors. Was there anybody that Barbara particularly enjoyed working with? "Margaret Leighton (Arra in *Collision Course*) was just wonderful and comes immediately to mind. Billie Whitelaw (Zamara in *One Moment of Humanity*) I had always admired. John Standing (Jack Tanner in *Death's Other Dominion*) was great. There were a lot of good actors available because we were filming in London."

"As for directors, it was absolutely delicious to work with Charles Crichton, who is a self-appointed oldest, meanest grouch in the whole world, but is actually a darling. I was delighted to see him win an Academy Award nomination for *A Fish Called Wanda*. He dates back to the Ealing days, and it was nice to have a man of his stature on our set."

Season Two

After completing the first season, the Landaus returned to America for a short break before filming commenced on another batch of twenty-four episodes. There were some changes in the second season however: a new producer, the loss of some regular characters and the addition of two new faces on Moonbase Alpha. Barbara Bain's feelings echo those of many viewers: "I wasn't as happy with the second season. It wasn't as clear for me what the intent was, and the changes were cosmetic as opposed to philosophical. Some of the ideas were good, but some were not."

Looking back over the forty-eight *Space:1999* stories, does she have any favourites? "Certainly *The Black Sun*, which wasn't a story I had a major rôle in, but it was just lovely where Barry Morse

and Martin turned into old men. I liked *War Games*, where I was captured and put in a glass case. I have them all on tape, but I don't have access to them at the moment as I'm in the middle of reconstructing a house and they're all boxed up."

"I think the ratio of good to weaker scripts was higher on *Mission* than *Space*, but there were still some wonderful ones. There was some difficulty in the script writing. English writers are used to writing a drama that builds and builds and comes to a peak and a denouement. In America you have fifty minutes to tell the story, ten minutes of commercials with a certain number of breaks, and for each break you have to have a cliffhanger to keep the viewers hooked. That wasn't really understood by some writers, who resisted the idea of these false cliffhangers. I think that is more accepted now. It was an ongoing problem, and there were discussions late into the small hours."

Were there ever any plans to produce a third season? "There must have been discussions, but I don't remember them. We were in England for four years. We stayed a little longer than the production lasted, and I was quite reluctant to leave, but it was time to move onto something else."

On her return to America, Barbara did more television work and a great deal of theatre: "I returned in really exciting rôles. I hadn't been back to the theatre in a long time." She is now in a position to pick and choose what she wants to do, but still finds time to attend *Space:1999* conventions in America. Barbara Bain hasn't left the series behind her just yet...

David Richardson

Dr Helena Russell, always ready for the unknown...



DAVID MALONEY

DIRECTING WHO

FOR David Maloney, Science Fiction television has been a part of his life for more years than he would probably care to remember. In addition to directing several classic episodes of *Doctor Who*, including *The Talons of Weng-Chiang*, *Genesis of the Daleks* and *The Deadly Assassin*, Maloney also produced the first three series of *Blake's 7*, and the BBC serial *Day of the Triffids*.

Although much of his recent work has been in documentary film making, he still has fond memories of his genre work. From his home in Twickenham, Maloney recalls his forays into Science Fiction, beginning with *Doctor Who*.

Vikings and Saxons

Maloney grew up in Birmingham, where he tried his hand at journalism before moving on to an acting career. He worked in repertory and in the West End,

and eventually landed a job at the BBC. His work on *Doctor Who* started as a production assistant during the William Hartnell era, working with directors that included the late Douglas Camfield. "I think they did about four very cheap *Doctor Whos* without monsters because of budget," Maloney recalls. "One of them was *The Romans*, while another began life as a four part story called *The Vikings*. This was the one with Peter Butterworth as the Meddling Monk [*The Time Meddler*] and it was all done in Lime Grove studios, where the temperatures used to rise to ninety degrees, because the ventilation was no good there. We counted up the Vikings, and we counted up the Saxons, and we discovered we had four Vikings and five Saxons."

Comparing Doctors

Maloney went on the director's course in 1968. His first *Doctor Who* assignment

that year was *The Mind Robber*, which featured Patrick Troughton in the title role. For the fledgling director, the difference between the first and second Doctors was significant. "Bill was a bit irascible," he confirms, "and very crotchety. It was very different when Patrick came in. From what I gathered at the time, his new character was all worked out with the producer and Sydney Newman, that he would be a clown-like hobo, a sort of magician, always producing odd things from his pockets, and this was obviously meant to be attractive to children."

Maloney recalls an incident during the making of *The Mind Robber* concerning Frazer Hines: "Frazer came into the rehearsal hall one Monday morning and said, 'I've got to go home now; I can't do this week. My doctor's told me I've got chicken pox, and I can't come back for three weeks!' Now, he was a main part of the story, but the producer Derrick Sher-

During the recording of *The Mind Robber*, Frazer Hines contracted chicken pox, but the nature of the story allowed a scene where the Doctor put Jamie's face back incorrectly, resulting in him looking like Hamish Wilson

From the BBC Video *The Mind Robber*



win came up with a brilliant idea. Part of the story was of discovering various puzzles which had to be solved by the Doctor, so what we did was make a life sized cut-out of Jamie with his tartan and costume. The Doctor and Zoe came upon it, but the figure was in pieces, and the Doctor had to put it back together on a blackboard. The only thing was, he chose the wrong pieces for the face, and when the blackboard dissolved, out stepped another Jamie, played by actor Hamish Wilson who we had to bring in rather quickly, and he played the part for two or three weeks. When Frazer was well again, the reverse happened, and out stepped Frazer Hines."

Maloney directed two more stories for the Troughton era: *The Krotons* and the ten-part *The War Games*, which saw the end of the second Doctor. After a four year absence, he returned to the programme with the Jon Pertwee story *Planet of the Daleks*. Reminded of Pertwee's well-known dislike for the metal monsters, the director admits not having a great fondness for them either. "They couldn't do anything," he explains. "They could turn around, but as you know they couldn't climb steps. Directors used to move cameras around them, pushing and pulling them, and doing all sorts of things. They were pretty useless, and of course it was impossible to know if you had three Daleks, which operator was in which Dalek. I remember seeing a studio that Douglas Camfield was doing, and he had them numbered in rehearsals, with great big numbers stuck on top, so he knew



Deadly Assassin showed the Doctor's people in a new light From BBC Video's Deadly Assassin

which one was which, and who was driving them."

Directing Davros

The director had to contend with the Daleks once again in *Genesis of the Daleks*, widely considered to be one of the all-time classic *Doctor Who* stories. In their latest appearance, the Daleks had a leader, in the form of their evil creator Davros. "We spent a lot of time working on that character," Maloney declares. "Michael Wisher always used to work in

the rehearsal rooms with a brown paper bag over his head with three holes in it. We had this incredible mask which was made by John Friedlander, but of course we never had it at rehearsals, and Michael used to feel that he would get claustrophobic in the studio if he didn't get used to having his head covered in rehearsals."

Maloney recalls that he dramatically altered the opening scene of *Genesis*, moving away from Terry Nation's original script. "It was meant to be in a garden, a rather pastoral scene, where the Doctor meets this Time Lord, but we decided to do it in a sort of war zone with slow motion and gas. It was a bit horrific, but it was much more arresting than the other version that Terry had written. I put John Franklyn-Robbins as the first Time Lord, in a costume rather like that of the character in *The Seventh Seal*. He looked quite frightening."

As for Tom Baker, who later developed a reputation for being somewhat difficult, Maloney chuckles. "Well, Tom used to have his moments. He was always pushing the boundaries of his character. He was very clever and very imaginative, and he always contributed. You do get different writers writing bits of the character that may or may not work for the Doctor. I did two consecutive years on *Doctor Who*, but I wasn't there when he joined. We worked very well together."

The Violent Years

Maloney's next *Doctor Who* was *Planet of Evil*, followed by *The Deadly Assassin*, one of the most controversial stories from the Tom Baker era. Address-

The War Games saw departure of all three regulars from the series

From BBC Video's The War Games



ing the subject of violence, the director agrees some of the complaints may have been valid. "I think there was a subtle move towards making the programme slightly more horrific. After all, it seemed to be working, because the viewing figures were going up to twelve and thirteen million, and I think there were more adults than children watching. I think the complaints, however many there were, would have gone through Philip Hinchcliffe's area."

Aside from its violent scenes, *The Deadly Assassin* was notable for its scenes on Gallifrey, and its exploration of the Time Lord myths. Maloney is justifiably proud of the story's high production values, many of which were achieved with little money but plenty of ingenuity. "We wanted a whole group of Time Lords," he recalls, citing one example. "It was meant to be an assembly. We had about thirty extras wearing the costumes which were very expensive, and AJ Mitchell devised a way of cutting the screen up, so we could have part of the screen with our thirty extras in it, run and record it, run back and record it again, putting the thirty extras in another part of the scene until we could fill up the picture with a hundred and twenty extras. I think there was some complaints from the extras about the fact that they were being abused, that we should really have hired a hundred and twenty people and made a hundred and twenty costumes, but in fact we couldn't do that. This gave us a feeling of size, and it's a case of ingenuity overcoming a lack of budget."

Problems in Victorian London

Maloney's last *Doctor Who* story was *The Talons of Weng Chiang*, a classic in every sense of the word. Not only did *Talons* feature a top-notch script, and a number of memorable acting performances, but the director also made superb use of location filming to create the atmosphere of the period. In at least one instance, as Maloney remembers, getting the right shot took a bit of quick thinking. "The story was an opportunity to let Tom Baker play the part of Sherlock Holmes, and to bring in another actor to play 'Dr Watson'. We were out to evoke this late Victorian atmosphere, so we had fog and horses, and we were filming at Wapping where we wanted this strange hansom cab to come along through the square. The BBC were extremely good about canvassing areas that we were going to be filming in, and as it was night filming, all the residents were approached individually and asked if it were possible, just for that one



Above and below: The number of extras in *The Deadly Assassin* was increased by electronic trickery. Extras were recorded in one position on the set and then recorded in another position. Each time this was done, only the part of the picture where the extras stood was recorded. Then all of the recordings were combined to form one picture with many extras.



night, to not park their cars in that area.

"We were all set up for the night, but there was one troublesome car still there. It was quite prominent, and couldn't be moved. We couldn't locate the owner, and so (designer) Roger Murray-Leach solved it by bringing along an enormous wagon load of hay, and we just covered the car completely. This was quite normal for that time, and it was a very clever solution."

Although it's been over fifteen years since his last *Doctor Who* story, Maloney is still proud of his efforts, and the talented people who helped make those stories possible. "We had some pretty good scripts, and of course we had Bob Holmes as writer and script editor too. Philip was very supportive of us, and in a way Doc-

tor Who is a very difficult programme to work on as a producer, because once you put your script writer, your designers and your director together, they're all starting to take off, and there's no rules. If you're producing a police series and there's something you can see that needs to be adjusted, it's quite easy for the producer to step in and point out the things that are wrong. It's very difficult to do that on a totally creative series like *Who* where incredible elements are being made, so really, you just have to sit back and hope that everyone is having a great time, and I think we were."

Joe Nazzaro

(David Maloney talks about his work on *Blake's 7* in a future issue of TV Zone.)



Please note release dates are subject to change.

**STAR TREK
Nightshade (#24)
by Laurell K Hamilton
Publisher Titan Books
Price £3.99
Published: Nov '92**

THIS just has to be a good book — I didn't guess who the baddie was! A few other *Trek* authors could learn a lot from Ms Hamilton about constructing a good thriller, with enough red herrings to implicate half the book's population! This ranks up there with the best of the *Next Generation* books; a real goodie!

And about time. Too many of Titan Books' *Trek* series recently have been mysteries with bleedin' obvious endings. Not so *Nightshade*; I suspected four people (and the culprit wasn't one of 'em). Heck, I even suspected our ever-loyal Cap'n Jean-Luc Picard at one point — I couldn't quite pin down a motive, but it would have been one heck of a twist!

Nightshade basically concerns three Enterprise crew stranded on a planet (for

the life of me, the sub-plot regarding the Enterprise's mission seemed totally irrelevant. I should have known better...), up against a warlike people. Picard is accused of murder and sentenced to obligatory torture. Rather kindly, our local populace don't murder their suspects, merely torture them to near death as a kind of apology for not having the honour enough to cut their throats!

Once again, it's up to Deanna Troi and Worf to find out the truth. This team-up is becoming a regular one in the books, but that's no bad thing. On tv, a 'Deanna' episode tends to consist of her becoming slutish and Worf episodes concern 'Klingon honuuurr' or his brat of a son. Only in the books do we see them treated as intelligent, highly qualified Starfleet Officers.

Within the sub-plot, *The Next Generation*'s most under-used and wasted character, our Bev, gets something to do — almost — alongside the scene-stealing Geordi. And what they do is fun and I hope we see the Milgrian race again. Their bizarre technology and 'honuuurr' would work well in a story of their own.

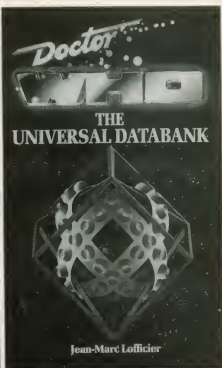
All in all, *Nightshade* is a pretty wonderful Christmas present, a really good, high note for Titan to end 1992 on and, although 1993 looks to be the last one Titan will be having with the *Trek* crew, I hope it's a swansong of a year to remember. After a book like this though, the only way is down (but I hope I'm wrong...)

Mark Chappell

**DOCTOR WHO
The Universal Databank
by Jean-Marc Lofficier
Publisher: Virgin
Price £4.99
Published 19th Nov '92**

Despite the flash title, *The Universal Databank* is nothing new in terms of *Who* publications, yet another A-Z guide to the series. However, given that there is nothing really original remaining to cover on the programme, one is left to marvel at Lofficier's persistence in attempting to produce a comprehensive manual to television's longest-running Science Fiction series.

Lofficier has researched the twenty-six seasons of *Doctor Who* from beginning to end, and included virtually everything; every character, every monster, every phenomenon, every place and every device. There may be omissions, but only the most obsessive of fans could possibly spot them. As a definitive reference material for a television series, it comes



reasonably priced, and is well suited to the paperback format.

Negative criticism must be targeted at the author's own additions to the programme's history. As he explains in the foreword, there are many contradictions in the series' continuity, mainly due to the number of different people who have written for it. Disparate storylines do not often tie together in a cohesive way, so Lofficier has decided to add his own thoughts to explain away such continuity errors. This pointless 'plastering between the cracks' reduces the value of the work as a whole; the end result is that it falls short of being a truly authoritative point of reference.

Richard Houldsworth

**DOCTOR WHO
The Handbook: The Fourth Doctor
by Howe-Stammers-Walker
Price: £3.99
Published 3rd Dec '92**

THIS is the first publication from David Howe, Mark Stammers and Stephen James Walker since their large format *The Sixties* book, but it lacks the direction of their excellent previous work. Whereas *The Sixties*, and its sequels, can be hyped as definitive examinations of each era of the series, the *Handbook* appears to be tread- ing exactly the same ground, minus the beautifully designed layout and the impressive illustrations.

The *Handbook* is separated into different sections, each covering a different aspect of the Tom Baker era. While the



foreword sets the mood of the Seventies, the first section gives us an insight into Tom Baker himself, using numerous quotes from various magazine, radio and tv interviews. Because these quotes come from different sources, there is a large amount of repetition; for example, two different extracts inform us that Baker liked *The Ark in Space* mainly because of the set design. Such repetition prevails throughout the book, almost as if the three writers handled separate sections without looking at the whole work.

There is also some mind-reading, with statements — here concerning an interview by Baker — like 'Baker meant this comment quite literally' scattered around. A more humble 'probably meant' would have helped enormously.

The largest section takes us through the Baker era story by story, with plot synopses, production facts and short reviews. This material is nothing new — plot breakdowns are available in countless other publications while the 'Who Fax' and reviews are too brief to be of any particular worth, and are not always correct!

The *Handbook* is a sorry effort from three writers who can deliver better things. Very little active research seems to have been attempted, other than directly lifting material from other sources (mostly the fan publication *In-Vision*, but also the *Doctor Who Magazine* and various fanzines), while some sections would certainly have benefited from some fresh interviews. The chapter on Effects Development, for instance, could have been much improved by an interview with Video Effects Designers Dave Jervis or Dave Chapman — both of whom are mentioned and could easily have been contacted.

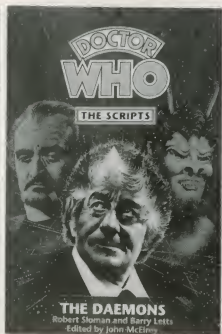
Instead, the book breaks no new ground, and has nothing original to say.

Richard Houldsworth

DOCTOR WHO
The Scripts: The Dæmons
Publisher: Titan Books
Price £4.99
Released Nov '92

THIS story is undergoing something of a renaissance at the moment. Included in this is *The Dæmons* script book, the fifth so far from Titan Books.

By far the most interesting section of the publication is the background, written by Stephen James Walker. The writer relates the atmosphere of the early 1970s version of *Doctor Who*, and proceeds to explain the story's origins, accompanied by short interviews with co-writer and producer Barry Letts and director Christopher



Barry. Of particular interest are their recollections of attempts to tone down the black magic elements of the story, and the search for an ideal location to masquerade as the fictional village of Devils End. There are also extensive technical details, a comprehensive cast list and production credits.

The only really disappointing aspect of the publication is the script itself. This is not because it is a bad script — quite the contrary — but because it is a verbatim representation of the broadcast version. Aside from the writer's descriptions of sets, characters and events, there is little more to be gained from reading the scripts than watching the episodes. Perhaps for future releases the editor, John McElroy, should pursue the possibility of including some extracts from early draft scripts, or maybe some costume and set designs. As it stands, the script book is rather uninspiring.

Richard Houldsworth

BLAKE'S 7
Volume 25
BBC Video
Price: £10.99
Released: 4th Jan '93

GOLD is another of those stock Space-piracy stories with which we are all so familiar, but the author manages to liven up the commonplace with some novel twists — notably the worthlessness of the booty in the state in which it is transported, and the twist inflicted by the Federation at the end of the tale. Unfortunately, the story suffers from some of the problems which beset the later produc-



tions of *Doctor Who* — ie dodgy costume and set design, and the 'guest star' (Roy Kinneer) who is such a well-known celebrity that the character he plays lacks credibility. Not one of the best.

Orbit is a much better offering. Highlights include a measured and subtle performance by John Savident as Egrorian, who displays a wide repertoire of characteristics including humour, pathos, wit and sadism — the badinage with Servalan is unsurpassed. This episode is also famous for the conflict between Avon and Vila in the ailing shuttle. Orac is allowed to display outright malice with a bombshell statement to Avon. Some fine acting from Darrow and Keating puts a final gloss on the relationship between the two characters, but Avon remains enigmatic. Is that really a twinge of angst on Avon's face when he realizes what he has to do? Fascinating stuff.

Volume 26

Warlord is the one about the aliens with the fibre-optic hairstyles. With hindsight, it ought also to have given a clue as to the end-of-season 'surprise'. Avon's machinations against the newly expanding Federation are thwarted by treachery, but treachery on such a scale that Xenon base is destroyed and Orac badly damaged. Stephen Pacey is given the spotlight in the form of a new love interest, which provides a poignant ending to the episode. Yet it's all just a set-up for...

Blake; the one which resulted in the BBC Duty Office telephone lines being jammed for the larger part of the evening

of transmission. If you don't know why, I'm certainly not going to tell you. Suffice to say, after much speculation and a plethora of false trails, the series' eponymous hero finally returns. But why is he so changed?

And why is this particular episode such a catalogue of bad breaks and misjudgements which end in disaster? Or do they? Throughout the episode there are revelations which indicate that things are not what they seem. Is there really a way out? It is difficult to know whether Chris Boucher intended such an ambiguous ending, but on past performance it seems likely. Not since the final episode of *The Prisoner* has the audience been left so much in the air.

Postscript

And so the series ended. For years the more fanatical devotees barraged *Points of View* with demands for repeats, but Auntie Beeb turned her customary deaf ear to them. Finally, the video release has answered those requests — well, sort of — and there's even a nice display case to house the 26 videos. It's just a shame that, on the whole, the packaging doesn't come up to scratch. The composition of the covers is often imaginative, but the artist(s) clearly had difficulties in capturing the likenesses of the characters. Never mind, on past performance it's only a matter of time before BBC Enterprises reformats and repackages the lot — hopefully with lots of lovely photographs of the Liberator, still the most beautiful starship.

Conrad Turner

FAB: Music from the TV shows by Barry Gray
Silva Screen
Price: £7.30
Released: Nov '92

SILVA SCREEN is a worthy company, producing the best in audio releases for the aficionado of cult television... and it is likely that many will enjoy listening to these versions of Barry Gray's themes and incidental scores from various Anderson productions. However, the point of such a release as *FAB* eludes me. The Royal Philharmonic Orchestra here struggles to get to grips with music it was, by large, not meant to play.

The various *Thunderbirds* elements fair the best, along with some of the incidental passages from *Stingray*, but *UFO* and *Captain Scarlet* in particular are hilarious. It almost sounds as if the



members of this esteemed orchestra are jogging around the room, trying to keep up with the 'poppy' tempo of these pieces — and failing.

No, no, no... these themes were meant to be played by smaller orchestras, or groups of session musicians — or at least that's how they sit in our memories. Giving these wonderfully catchy little tunes the full orchestral treatment (no matter how excellent the sound quality) is almost as crass as turning *The Tomorrow People* into an opera... Oho, I hope no-one at Silva Screen heard that suggestion. Get the earplugs!

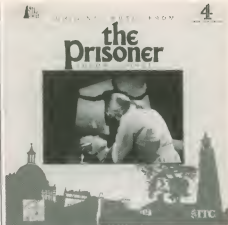
Still, it's a curiosity piece nonetheless. Go on, add it to your collection. The packaging is fairly good, with interesting biographical notes, but sadly not much detail on the track listings. An album of all the original recordings — which do exist — would have been far more welcome.

Nicholas Briggs

THE PRISONER
Volume 3
Silva Screen
Price: £7.30
Released: Nov '92

WHEN I first heard about the release of this compilation I was intrigued to know just what was left from *The Prisoner* to release. With some trepidation, I started listening to the CD, expecting tracks of the most incidental type of music; more noise than music. I was wrong.

This is a very interesting and enjoyable compilation, both for fans of background music (like myself) and for fans of *The Prisoner*. My two particular favourites were *Electro Mind* and *Zero Minus Sixty*. The former was used for the Speedlearn broadcasts in *The General*. A most fascinating electronic piece. The latter is a very Fifties-sounding piece by Roger Far- nton, and it sounds suspiciously like a



piece from the BBC's *Quatermass* series (probably #2)!

Also worthy of note is *The Cats Dance*, a very clever piece of music simulating cats' cries. Creepy...

Give this a try, recommended.

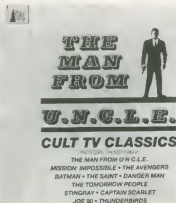
James Phillips

The Man from UNCLE -
Cult TV Classics
Silva Screen
Price: £4.95
Released: Nov '93

THE title is a bit of a cheat since *The Man from UNCLE* is only the first track, but this is another of those 'worth buying the whole CD for...' releases. The track which receives this acclaim is the theme to the 1970s *Tomorrow People*, one of the best tv cult themes. This is also the *original* recording, and is in excellent condition.

I'm not exactly sure if the *Man from UNCLE* theme is one of the tv versions, but that doesn't detract from the excellent group of themes here. There are some favourites which seem to be just about everywhere these days, but *The Plot from Mission: Impossible* promises great stuff on the CD to come devoted to that series. So jaunt over and buy this CD...

James Phillips



IT was his frequent disagreements with the American tv networks that led Rod Serling to create the anthology series **The Twilight Zone** in the late 1950s. One might have thought that the multiple Emmy Award winning author of such highly regarded tv dramas as **Patterns** and **Requiem for a Heavyweight** would have been able to write his own ticket for the creation of such a show, but not so; the original pilot script *The Time Element* was left shelved by the CBS network, to whom Serling had sold it.

Later the script was unearthed by the producer of a different anthology series, **The Desilu Playhouse**, produced by the production company of Lucille Ball and Desi Arnaz (which later, of course, brought us **Star Trek**), who planned to exploit the prestige of having Serling's name as a writer. Ironically, the script that was once shelved raked in some of **Desilu Playhouse**'s highest ever ratings, prompting CBS to re-approach Serling. CBS, however, were as unresponsive to Serling's new pilot as they were to *The Time Element*, claiming that *The Happy Place* was too depressing and would be harmful to the all-important sales of the series. Unbowed, Serling wrote a third pilot, *Where*



is *Everybody?*, with which the network were satisfied and from there commissioned a series.

It was Rod Serling's intention with **The Twilight Zone** to present the viewing public with a series that explored the deeper aspects of the human condition under the acceptable banner of a Fantasy anthology series. Like Gene Roddenberry

after him, Serling realized the best way to sidestep the oppressive bureaucracy of the networks was to hide his deeper intentions under a veneer of stardust, and so the stories that make up **The Twilight Zone** take place not only in contemporary America, but in Outer Space, in the gangland community, in the Wild West and so on, but each of them holds a bizarre twist, a circumstance set there to prompt the emotions and reactions of the lead character or characters. Often the main character is alone, the only one seemingly aware of the bizarre goings-on around him/her. The stories frequently have no explanation or any satisfactory resolution, but that is purely intentional, as Serling wished to present a reflection of life, and life frequently provides us with none of the answers that we are looking for.

William Shatner's plane journey became a nightmare



Successful Pilot

Where is Everybody? proved a huge success, both with the CBS executives and the show's sponsors. It was the tale of a man who finds himself entirely alone in a small town with no memory or explanation of how he came to be there. One might expect that such an insular premise would not hold its dramatic tension for a full twenty-five minutes, but thanks to Serling's supreme writing skills, the programme maintains and builds up tension to the final resolution of the man's predicament.

For further shows, Serling gathered around him a group of superb and, above all, like-minded writers whose collective dedication to the unusual was second to none. Of these, along with Serling himself, Richard Matheson and Charles Beaumont wrote the majority of episodes.

Each episode of **The Twilight Zone**



Roddy McDowall, star of many a genre favourite, was the unfortunate stranded astronaut in *People are Alike All Over*,

opened with a memorable introduction by Serling; sometimes just as a voice-over, but when seen he is one of the series' most striking aspects, standing with his brows furrowed, his teeth bared and a cigarette perpetually held in his left hand — something perhaps to do with the show's sponsors being a cigarette company? — he became a reluctant celebrity, never quite at ease with his own popularity. Despite Serling's confident delivery, it is well recorded that he was, in fact, extremely nervous of appearing in front of the camera, sweating so profusely that he required a fresh shirt for each take. Actually, he was not the first choice for the narrator; the original intention was to hire Orson Welles, but he proved too expensive for CBS. Other performers were also considered until Serling eventually stepped in.

A Change of Format

Such was the popularity of the first series of *The Twilight Zone* that a further four seasons followed in the years 1959-1964, notching up a total of 156 episodes.

The fourth series, produced in 1963, in a change to the accepted format, comprised of eighteen 50-minute instalments, but this experiment proved unsuccessful and for the following season the show returned to its previous twenty-five minute length. The fourth series is rarely seen these days, which is a pity as some of them are rather good. *In His Image* tells of a man suddenly discovering that he is not quite what he has believed himself to be all his life; *Printer's Devil* is the tale of a newspaper proprietor's deal with the Devil to get all his stories first; *The Bard* (featuring a very young Burt Reynolds) tells of a modern day writer coming face-to-face with Shakespeare, and *He's Alive* stars an unexpectedly clean and sober Dennis Hopper as a young neo-Nazi who finds his enthusiasm for the cause bringing Adolf Hitler back to life. Other season four episodes, such as *Jess-Belle* and *Mute* are less impressive, their inability to hold the tension for a full fifty minutes presumably being the reason for the return to the old format.

Famous Names

Guest stars were always a mainstay of *The Twilight Zone*, although at the time many of them were not such big names as they are now; *Nothing in the Dark* featured a youthful Robert Redford as an unwanted visitor to an old woman living in constant fear of death; *Two* was a somewhat predictable post-apocalyptic tale featuring a clean-shaven Charles Bronson

In *Time Enough at Last* Burgess Meredith plays the last survivor of a nuclear holocaust living out his passion for reading





The Invaders told of a female hermit coming under attack from six-inch aliens and was unique in being virtually without dialogue

and a dark-haired Elizabeth Montgomery (Samantha in *Bewitched*); Roddy McDowall, star of many a genre favourite, was the unfortunate stranded astronaut in *People are Alike All Over*; William Shatner starred in two episodes, *Nick of Time* about a man's obsession with a fortune telling machine and *Nightmare at 20,000 Feet* (once voted, though probably unfairly, the best episode) about a man with a terrible fear of flying being haunted by a great big hairy monster (wearing sensible shoes) crawling along the wing of his plane.

The shoes of the creature were just one example of the limited budget showing through; generally the show maintained an unexpectedly high standard of production despite its limited finance — the show's producers making wise use of stock costumes and effects. Most of the stories were filmed using the enormous backlot at MGM Studios, a shrewd move since this area contained permanently erected sets of everything the series could need — contemporary streets, Wild West towns, medieval scenarios etc. Examples of re-used props and effects are often seen but rarely noticeable; a rocket ship from the *Outer Limits* episode *Specimen: Unknown* crops up in *Probe 7 Over and Out*, costumes from the Sci-Fi classic *Forbidden Planet* appear in both *Elegy* and *The Monsters are Due on Maple Street*, the latter also features the spacecraft from the same movie (as does the episode *Third from the Sun*).

Several actors appeared in more than one story, the two most prolific being Burgess Meredith and Jack Klugman. Meredith (still best remembered as The Penguin in tv's *Batman*) appeared in the most episodes, counting among their number *Printer's Devil*, *Mr Dingle the Strong* about a wimp who is gifted with super strength by visiting aliens, and the classic *Time Enough at Last* in which he plays the last survivor of a nuclear holocaust living out his passion for reading in the burnt-out remains of a library. Klugman (best known as TV pathologist *Quincy*) frequently cropped up in the likes of *Death Ship* from season four, *In Praise of Pip* (which also starred *Lost in Space*'s Billy Mumy) and *A Game of Pool* opposite comedian Jonathan Winters (Robin Williams's son in later episodes of *Mork and Mindy*) in a rare straight rôle.

One episode of *The Twilight Zone*, *An Occurrence at Owl Creek Bridge*, was not produced by the regular team at all, but was in fact a short French film that so impressed Rod Serling when he saw it at an international film festival that he decided to run it as part of his show.

The Classic Episodes

Among the strongest tales were: *The Lonely* starring Jack Warden as a convicted criminal and Jean Marsh (later Sara Kingdom in *Doctor Who*) as the android who is his only companion on a barren asteroid. *Will the Real Martian Please*

Stand Up?, despite its humorous title, was a tense whodunit set in a remote diner. *The Invaders* told of a female hermit coming under attack from six-inch aliens and was unique in being virtually without dialogue. *A Stop at Willoughby* told of a disenchanted man's fascination with a small town he imagines passing on a train journey. *To Serve Man* told of a semantic misunderstanding between Mankind and their first alien contact. *Mr Denton on Doomsday* was a Western tale concerning a mysterious salesman called Henry J Fate, and the magnificent *The Howling Man*, Charles Beaumont's tour de force which tells of a lost tourist and his discovery that the devil himself is imprisoned in the dungeon of a remote monastery... or is he?

After its fifth season, the door to *The Twilight Zone* was finally locked following *The Bewitchin' Pool*. Rod Serling went onto various other projects including the screenplay of Pierre Boulle's 'unfilmable' *Planet of the Apes* and a new series *Rod Serling's Night Gallery* which, though sturdy enough, failed to capture the public imagination. Rod Serling died in 1975, at the age of only 51.

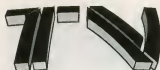
The Movie

The Twilight Zone was gone but not forgotten; the show lived on in the memories of a generation, in addition to being widely syndicated. In 1983, film makers Steven Spielberg and John Landis produced the big budget *The Twilight Zone — the Movie* which featured new versions of *Kick the Can* (directed by Spielberg), *It's a Good Life* (directed by Joe Gremlins Dante), *Nightmare at 20,000 Feet* (directed by George Mad Max Miller) plus an all-new section directed by Landis. The movie was a box-office failure, which is a pity as it is a great film, and is now best remembered for the ensuing court case over the death of actor Vic Morrow during the filming of Landis' segment.

A couple of years later, CBS funded an all-new series of *The Twilight Zone*, but without Rod Serling's guidance it could never hope to succeed. The series adopted a format of stories of differing lengths which lacked any of the style or charm of their illustrious predecessors and the new show was cancelled after a couple of seasons.

The Twilight Zone was a product of its times and a part of Rod Serling. To try and resurrect it without him was not only wrong, but pointless, as the original series carries equal fascination for each successive generation.

Paul Ferry



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Pennant-Director *Shada* (T33) *Shaban, Neil*-Actor *Sil* (T12) *Survival*-Make Up & Design (T03) *Tamm, Mary*-Actress companion (T09) *Taylor, Gerald*-Actor/Dalek Operator (T37) *Tosh, Donald*-Script Ed on Time Med. (T28) *Wating, Deborah*-Actress companion (T28) *Wells, Sheelagh*-Make-up (T31) *Wilke, Bernard*-Early SFX (T26) *Wragg, Peter*-SFX (TS2)
Poster *Battlefield*-The Destroyer (A3) (TS7) *Five Doctors*-fun at photocall... (A3) (T18) *Power* Daleks-Dr2 (A3 size) (T05) *Remem* Daleks-Ace, Dr7 (A3 size) (T14)

Review 1993 30th Anniv calendar (T32) *Battlefield* (T02) *Curse* of Fenric (T04) *Ghost Light* (T03) *Resistance* is Useless-Documentary (T28) *Sea Devils* (T31) *Survival* (T05) *Time Meddler* (T28)

Video review Ark in Space (T01) *Aztec* (T37) *Brain of Morbius* (T08) *Caves of Androzani* (T27) *City of Death* (T17) *Claws of Axos* (T37) *Curse of Fenric* (extended) (T18) *Cyberman*-The Early Years (T33) *Daleks* (T01) *Dalek Invasion* Earth (T06) *Daleks*-The Early Years (T33) *Deadly Assassin* (T23) *Dominators* (T11) *Earthshock* (TS5) *Five Doctors* (T08) *Genesis of Daleks*-Sontaran Exp (T23) *Hartnell & Troughton* Years (T20) *Krotons* (T16) *Logopolis*/Castrovalva (T29) *Masque of Mandragora* (T12) *Mawdryn Undead* (T37) *Mind Robber* (T06) *Parteev* Years (T29) *Plan of Spheres* (T17) *Roberts* (T21) *Shada* (T33) *Three Doctors* (T21) *Time Warrior* (T01) *Tomb of the Cybermen* (T30) *Tom Baker* Years (T35) *Twin Dilemma* (T19) *Unearthly Child* (T04) *War Games* (T05) *Web Planet* (T18)

DOMINICK HIDE: Feature Overview (TS6) *Video review* *Flipside* and Another Flip... (T22)

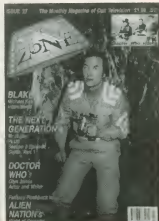
DOOMWATCH: Flashback Iron Doctor (T16) *Interview* Gates, Simon-Actor *Ridge* (TS5) *Video review* *Plastic/Rat*/Rid Sky/Killed T Wren (T18)

DORN, MICHAEL: Interview Star Trek Next Generation Pt 1 (T12) (T14), Pt 2 (T15)

DROMGOOLE, PATRICK: Interview Producer-Sky/Children Stn/Labyrinth (TS5)

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EERIE, INDIANA: Video review Vols





1,2 (T34)

F

FIREBALL XL5: *Cult Years* Fireball crew & commander (T53) *Video review* Vols 4,5 (T31)
FLASH: *Episode Guide* Complete series (T54) *Feature Series* preview (T12) *fpcc* Flash, The (T12)
FRAKES, JONATHAN: *fpcc* Next Gen Measure of Man (T09) Next Gen Season 4 (T51) *Interview* Next Gen Directing The Offspring (T16) Next Gen during Season 4 Next G1 (T22)
FRANCIS, JIM: *Interview* Visual Effects Hitch Hiker, B7, DW1 (T52)

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GALLAGHER, STEPHEN: *Interview* Chimera (T22)
GERRY ANDERSON: *Book review* Complete GA Episode Guide (T08) *Ghostwatch:* *Review* (T37)
GIRL FROM TOMORROW: *Book review* (T29)

H

HANCOCK, PRENTIS: *Interview* Actor - Doctor Who, Space: 1999 (T22)
HITCH HIKERS GUIDE...: *Feature* Making the 'Making of...' video (T56) *fpcc* Schematic diagram of Marvin (T56) Zaphod Beeblebrox (T52) *Interview* Francis, Jim-SFX (T52) Wing Davey, Mark-Actor Zaphod B. (T31) *Video review* (T30)
HUDSON, JUNE: *Interview* Dr Who, B's 7, Survivors (Cost Des?) (T14)

I

INVADERS: *Cult Years* (TS3)



J

JOE 90: *Video review* Vol 7 (T19)
JUPITER MOON: *Feature* Cast comments (T07) *fpcc* Anna Begani & Victoria Frobisher (T07)

K

KING OF THE CASTLE: *Interview* Droopole, Patrick-Producer (T55)
KOLCHAK: *Feature Series* overview (T57)

L

LOST IN SPACE: *fpcc* Dr Smith (TS3) Maureen, Judy & Penny Robinson (TS3) *Interview* Harris, Jonathan-Actor Dr Smith (TS3) Mummy, Billy-Actor Wil Pt 1/2 (T33) Mummy, Billy-Actor Wil Pt 2/2 (T36) *Video review* Vols 1-6 (T23)

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MAKE-UP: *Interview* Wells, Sheelagh-Dr Who, Blake's 7 (T31)
MAN FROM UNCLE: *Interview* McCallum, David-Actor Ilya (T35) *Video review* Vols 1-4 (T32)
MAX HEADROOM: *Flashback* Channel 4 pilot (T21)
MCCALLUM, DAVID: *Interview* Twilight Z, UNCLE, Sapphire & Steel (T35)
MCFADEEN, GATES: *fpcc* Crusher, Dr (Next Gen Season 3) (T07) *Interview* Next Gen (T12)
MERLIN OF CRYSTAL CAVE: *fpcc* Ralf and Merlin (T27) *Review* 1 (T27)
MILES, PETER: *Interview* Actor-Doctor Who, Blake's 7... (T24)
MISFITS OF SCIENCE: *Feature Series* overview (T53)
MISSION: IMPOSSIBLE: *Feature Series* overview (T53)
MOONBASE 3: *Flashback* Behemoth (T20) *Departure & Arrival* (ep1) (T06) *View of a Dead Planet* (last ep) (T36) *fpcc* Lebrun alone in room (T35) Sir Benjamin prophesies doom (T35) *Interview* Dicks, Terrance-co creator (TS5)
MOONBIAL: *Video review* (T14)
MUMMY, BILLY: *Interview* Lost in Space, comics (T36) Twilight Z, Lost in Space (T33)
MUNSTERS: *Cult Years* (TS3)
MYTH MAKERS: *Video review* Sophie Aldred (T26)

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NATION, TERRY: *Interview* Pt 1/4-Survivors (T31) Pt 2/4-Blake's 7 Pt 1/2 (T33) Pt 3/4-Blake's 7 Pt 2/2 (T34) Pt 4/4-Doctor Who (T35)
NEW AVENGERS: *Video review* Eagle's Nest/Gladiators (T14)
NIGHTMARE MAN: *Flashback* (T24)
O'BRIEN, RICHARD: *fpcc* Close-up during Crystal Maze (T54)
OMEGA FACTOR (BEC): *Feature Series* overview (T57)
OUT OF THE UNKNOWN: *Cult Years* Beach Head (TS3) *Flashback* Machine Stops (T03) Machine Stops (reprint) (TS3) Sucker Bait (T07) *Interview* Bishop, Ed-Actor in Beach Head (T32)
OUTPOST: *fpcc* Regnald the Skree (TS3) *Interview* Droopole, Patrick-Producer (T55)

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PARKER LEWIS CAN'T LOSE: *Fea-*

ture (T22) *fpcc* Ms Musso & Parker (T22)
PATHFINDERS IN SPACE: *Cult Years* (TS3)
PATHFINDERS TO MARS: *Cult Years* (TS3)
POWER THEMES '90: *Record Rvw* (T13)
PRISONER: *Book review* Prisoner (translation of French Bk) (T15) *Cult Years* Fall Out (TS3) *Feature Overview* (T13) *Video review* Prisoner Video Companion (T36)
PROFESSIONALS: *Video review* Vols 1-3 (T36)
QUANTUM LEAP: *Book review* Ghost and the Gumshoe (T11) The Beginning (T10) *Episode Guide* Season 1 (T56) Season 2: Eps 1-12 (TS6), 13-22 (TS6) *fpcc* Animal Fat-Al and Sam (TS6) *Work* (T06) *Review* First K showing (T06)
QUATERMASS 1: *Flashback* Part 1/2 (T29) Part 2/2 (T30)
QUATERMASS 2: *Interview* Wilkie, Bernard-SFX (T25)
QUATERMASS 3: *Flashback* (TS7) *Interview* Wilkie, Bernard-SFX Pt 1/2 (T25) Wilkie, Bernard-SFX Pt 2/2 (T26)
QUATERMASS 4: *Flashback* Part 1/2 (& col pic) (T14) Part 2/2 (T15) *fpcc* Quatermass after Wembley Stadium (T15)
QUESTOR TAPES: *Flashback* (T34)

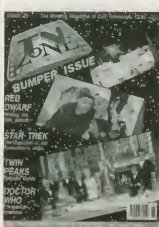
R

RANDALL & HOPKIRK (DCSD): *fpcc* Special photo for video cover (TS7) *Interview* Cope, Kenneth-Actor Marty (TS7) *Video review* Vol 1 Late Lamented/But What Sweet (T23) Vol 2 Murder Snowfalls/Ghost Dying (T27) Vol 3 Never Trust/Spirit Moves (T31) Vol 4 For Girl/A Disturbing Case (T28)
RED DWARF: *Book review* (T02) Better Than Life (T13) Official Companion (T37) *Interview* Wragg, Peter-SFX (TS2)
RED DWARF 1: *Episode Guide* Season (T11)
RED DWARF 2: *Episode Guide* Season (T12) *Video review* (T29)
RED DWARF 3: *Episode Guide* Season (T13) *Interview* Naylor, Doug & Grant, Bob-Writers (T02) *Production Crew* (T03) *Video review* (T25)
RED DWARF 4: *Episode Guide* (T22) *fpcc* Holly (T15) *Interview* Kryten, Rimmer & Holly (T15) *Video review* (T37)
RED DWARF 5: *fpcc* Quarantine-Dr Lanister (T29) *Interview* Pennell, Andria-Make up (T29) Writers and director (T26) *Poster* Craig Charles and Danny John-Jules (T26)
ROBIN OF SHERWOOD: *Feature Series* overview (T26) *Flashback* Swords of Wayland (T11) *fpcc* Herne the Hunter (T21) Marion and Much in forest (T26) Praed, Michael (T11) *Interview* Abineri, John-Actor Hermet (T21) *Video review* Greatest Enemy (T19) Herne's Son (T20) Power of Albion to Sheriff of Nott. (T22)

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SAINT: *Video review* House Dragon's Rock... (T26)
SALEM, PAMELA: *Interview* Actress-Dr Who, Into the Labyrinth (T26)
SAPPHIRE AND STEEL: *Feature Series* overview (T56) *Flashback* Story 6 (The Trap, final) (T04) Story 3 (Time Capsule) (T54) *Interview* Hammond, Peter-J-Writer/Creator (T37) McCallum, David-Actor Steel (T35) *Video review* Story 1 (Nursery Rhymes) (T27) Story 2 (Railway Sta-

tion) (T31) Story 3 (Time Capsule) (T34) Story 4 (Photographs) (T36)
SECRET SERVICE: *Video review* Vols 1,2 (in Unwin-speak) (T35)
SEYMOUR, CAROLYN: *fpcc* (T27)
SFX: *Interview* Francis, Jim-Hitch Hiker, B7, Dr Whot (TS2) Star Trek-Next Generation Pt 1/3 (T18) Star Trek-Next Generation Pt 2/3 (T19) Star Trek-Next Generation Pt 3/3 (T20) Wilkie, Bernard Pt 1/2 Quatermass (T25) Wilkie, Bernard Pt 2/2 Q-mass & Who (T26) Wragg, Peter-Doctor Who & Red Dwarf (TS2)
SIRTIS, MARINA: *fpcc* Star Trek-Next Gen Season 4 (TS1)
SKY: *fpcc* Sky by tree (TS5)
SPACE 1999: *Episode Guide* Season 1: Eps 1-8 (T17) Season 1: Eps 9-16 (T18) Season 1: Eps 17-24 (T19) *Feature Series* overview (TS2) *Flashback* Breakaway (Ep 1) (T01) Earthbound (T12) The Immortal Syndrome (T36) Troubled Spirit (TS7) *fpcc* Dr Russell and Koenig (1st season) (TS7) Earthbound-Kalidor ship in dock (T12) Maya and Koenig on planet (T34) Shooting The Immunity (T36) *Interview* Dicks, Terrance-Writer (TS3) Hancock, Prentis-Actor (T22) *Video review* Vols 1,2 (T28) Vols 3,4 (T29) Vols 5,6 (T33) Vols 7,8 (T36)
SPECTRE: *Flashback* (TS7)
SPINER, BRENT: *fpcc* Star Trek-Next Gen Season 4 (TS1) *Interview* Next Gen (T07)
STAR COPS: *Episode Guide* Complete series (T17) *Flashback* Little Green Men & Other Martians (T18) *fpcc* Astronaut on Mars (T18) *Interview* Boucher, Chris-Creator/Script Ed (T23) *Video review* Complete series (T20)
STAR TREK: *Book review* Battlegrounds (T23) Black Fire (T08) Crisis on Centaurus (T18) Cry of the Onlies (T09) Death Count (T31) Doctor's Orders (T08) Dreadnought (T03) Dwellers in the Crucible (T02) Enemy Unseen (T12) Faces of Fire (T33) Flag Full of Stars (T18) Ghost-Walker (T16) Home is the Hunter (T14) Ice Trap (T23) Imbalance (T32) Ishmael (T01) Killing Time (T10) Klingon Gambit (T05) Klingon Dictionary (T31) Kobayashi Maru (T04) Legacy (T22) Lost Years (T01) Making of Star Trek (Titan vers) (T25) Mindshadow (T12) Mutiny on the Enterprise (T17) Pandora Principle (T02) Pawns and Symbols (T11) Prime Directive (T18) Prometheus Design (T07) Renegade (T20) Rift (T29) Rules of Engagement (T06) Sanctuary (T35) Shadow Lord (T06) Spock's World (h/b) (T02) Spock's World (p/b) (T08) Star Trek V-Final Frontier (T02) Star Fleet Technical Manual (T24) Star Trek eps (by Mr &





Mrs Blieth (T26) Tears of the Singers (T11) The New Voyages (T35) Trellisane Confrontation (T04) Triangle (T04) War Drums (T36) Web of the Romulans (T01)

Cult Years Uhura, McCoy, Spock, Kirk† (T53)

Episode Guide Season 1: 1-9 (T35), 10-19 (T36), 20-29 (T37)

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Flashback Catspaw (T26) Where No Man Has Gone Before† (T28) Relax Xp Amok Time-Spock trying to relax (T28) Apple-Vaak & Co (T02) Catspaw-Sylvia & Iry Enterprise (T37) City Edge Forever-Keeler & Kirk (T52) Court-Martial-Commodore Stone (T26) Gamemasters of Triskellon-Galt (T54) Journey to Babel-Sarek & Aliens (T06) Paradise Syndrome-Kirk is stoned (T24) Sulu close-up† (T37) That Which Survives-Losira touching (T29) Where No Man...-Kirk & phaser rifle (T28) Wolf in the Fold (T08)

Interview Arnold, Richard-Archivist (T02; reprint T52) Book writers Pt 1/3 (T26) Book writers Pt 3/3 (T27) Book Writers Pt 3/3 (T26) Seymour, Carolyn-Actress† (T37) Takel, George-Actor Sulu Part 1/2† (T37) Theiss, William Ware-Cost Des† (T08)

Poster Plato's Step...-Behind scenes (A3) (T52)

Video review Eps 29/30 (T01) Eps 31/32 (T02) Eps 33/34 (T03) Eps 35/36 (T04) Eps 37/38† (T05) Eps 39/48† (T06) Eps 49/50 (T07) Eps 51/52 (T08) Eps 53/54 (T09) Eps 55/56 (T10) Eps 57/60 (T11) Eps 61/62 (T12) Eps 63/64 (T13) Eps 65/66 (T14) Eps 67/70 (T15) Eps 71/72 (T16) Eps 73/74 (T17) Eps 75/76 (T18) Eps 77/79 (T19)

STAR TREK 1:

1pcp Captain Kirk (T54)

STAR TREK 5:

Book review (T02)

STAR TREK ANIMATED SERIES:

Feature Series overview (T53)

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Video review Vols 1, 2 (T27) Vols 3, 4 (T28) Vols 5, 7 (T29)

STAR TREK:DS9:

Feature Looking to the new series (T35)

STAR TREK: THE NEXT GENERATION:

Bio File Crushers (T51) Data† (T51) Guinan† (T52) La Forge, Geordi† (T51)

O'Brien, Miles (T52) Pulaski, Dr Katherine (T52) Q (T52) Riker, William† (T51) Troi, Deanna (T51) Troi, Lwaxana (T52) Worl† (T51) Yar, Tasha (T51)

Book review Boogeymen (T22) Call to Darkness (T03) Captains' Honor (T02) Chains of Command (T30) Con- tamination (T17) Doomsday World (T09) Encounter at Farpoint (T12) Exiles (T13) Eyes of the Beholders (T11) Fortune's Light (T16) Gulliver's Fugitives (T07) Masks (T01) Metamorphosis (T06) Perchance to Dream (T26) Q in Law (T24) Rock and a Hard Place (T04) Spartacus (T28) Technical Manual (T25) Unification (T27) Vendetta (T19)

Episode Guide Season 1: 1-8 (T01) Season 1: 9-17 (T02) Season 1: 18-25 (T03; reprint T52) Season 2: 1-5 (T04) Season 2: 6-14 (T05) Season 2: 15-22 (T06) Season 3: 1-5 (T07) Season 3: 6-12 (T08) Season 3: 13-19 (T09) Season 3: 20-26 (T10) Season 4: 1-6 (T11) Season 4: 7-12 (T16) Season 4: 13-18 (T20) Season 4: 19-26 (T21) Season 5: 1-6 (T22) Season 5: 7-12 (T28) Season 5: 13-19 (T32) Season 5: 20-26 (T33) Season 1: 1-8 (reprint) (T52) Season 1: 9-17 (reprint) (T52) **Ep Listing** Season 1† (T51) Season 2† (T51) Season 3† (T51)

Feature Andros† (T14) Cardassians (T53) Conspiracy-BBC cut† (T16) Ferengi overview (Seasons 1-3†) (T13) Holodeck† (T15) Klingons (T16) Lost first season† (T09) Lost second series Trek in Next Gen† (T57) Overview Season 1 (T51) Romulans (T17) Series & Season 3 update† (T07) Season 3 update† (T03) Time travel† (T56)

Flashback High Ground† (T31) **1pcp** Arsenal...-Data & Tasha Yar (T01) Battle-Picard & Ferengi (T13) Brothers & Moonbeam Seong (T14) Crusher, Dr Beverly (Season 3) (T07) Crusher, Dr Beverly (Season 5) (T24) Data-Season 4 (T51) Deja Q-Filming on set (T04) Devil's Devo-Klingon Devil (T53) Drumhead-Admiral Satek (T52) Ensign Ro (T30) Enterprise in orbit (T51) Filming model of Enterprise (T19) First Contact-Riker & loving nurse (T22) First Contact-Picard & Mirasta (T52) Half a Life-Mr Homm & Lwaxana Troi (T23) Hollow Pursuits-Picard as Cavellier (T15) Icarus Factor-Klingon (T16) In Theory-Data the painter (T34) Legacy-Riker holding Yar's sister (T20) Ménage à Troi-Lwaxana Troi (T17) Measure of Man-Riker & Data's arm (T09) Measure of a Man-Captain-Liege (T28) Mr Horn (T27) Nth Degree-Barclay & computer (T36) Picard, Captain-Season 4 (T51) Riker, William-Season 4 (T51) Season 3 cast (T03) Spinner, Brent (T35) Suddenly Human-Picard & Jono (T21) Symbiosis-Trois (T02) Troi, Deanna (Season 4) (T51) Unification-Sela with gun (T23) Worl (Season 1) (T14) Wounded-Cardassian (T32) **Interview** Barrett, Majel-Actress† (T23) Crosby, Denise-Actress, Tasha/Selati (T32) Curry, Dan & Ron Moore-SFX Pt 1/2† (T18) Curry, Dan & Ron Moore-SFX Pt 2/3† (T19) Curry, Dan & Ron Moore-SFX Pt 3/3† (T20) De Lancey, John-Actor Q (T11) Don, Michael-Actor Worl Pt 1/2† (T14) Don, Michael-Actor Worl Pt 2/2† (T15) Don, Michael-Actor Worl (T34) Forbes, Michelle-Actress Ensign Ro† (T30) Frakes, Jonathan-Directing Offspring (T16) Lauriston, Peter-Video Effects (T16) McFadden, Gates-Actress† (T07) Sackett, Susan-Wrill Ménage, Troi† (T17) Schultz, Dwight-Actor Li Barclay† (T36) Spinner, Brent-Actor Data (T01) Spinner, Brent-Actor Data Pt 1/2† (T34) Pt 2/2† (T35) Stewart, Patrick (as SS3), new pic†

(T51) Stillwell, Eric-Script Co-Ord† (T21) Struckey, Carl-Actor Mr Horning† (T27) Theiss, William Ware-Cost Des† (T08) Vardaman, Guy-Actor (T04) Vardaman, Guy-Actor Merchandise (T29) Zimmerman, Herman-Designer (T12)

Poster Artwork of Enterprise (A3) (T11) Yesterday's Enterprise (A3) artwork† (T56)

Preview Season 5† (T24)

Video review Arsenal†, Paris (T01) Conspiracy/Symbiosis (T02) Season 2 Rental #1 & 'sell-thru'† (T09) Season 2 Rental #2 (Q Who/Emissary) (T10) Skin of Evil/Neutral Zone (T05) Unification (T29)

STARR'S 7: THE NEXT DEGENERATION:

Comic Strip 1-Mission Improbable (T01) 2-There's a Girl in My Bucket (T02) 3-Flushed With Success (T03) 4-Wheeler (T04) 5-Bang! (T05)

STEWART, PATRICK: **1pcp** Next Gen Season 4 (T51) Next Gen Season 1 (T51)

STINGRAY: **Cult Years** (T53)

SUPERCAR: **Cult Years** Puppets lined up (T53) **Interview** Anderson, Sylvia† (T20)

SURVIVORS: **Flashback** Fourth Horseman (Ep1) (T02) Fourth Horseman 1 (reprint) (T51) **Interview**

Abineri, John-Actor Hubert (T21) Fleming, Lucy-Actress Jenny (T24) Hudson, June-Costume Designer† (T14)

McCulloch, Ian-Actor, Greg Preston (T05) Miles, Peter-Actor (T24) Nation, Terry-Creator & writer (T31)

T

TALES FROM THE CRYPT: **1pcp** The Crypt-Keeper (T57)

THUNDERBIRDS: **Book review** Calling Thunderbirds #2† (T08) Calendar (1993) (T37) Yes, M Lady (by Sylvia Anderson) (T26) **Cult Years** (T53)

Episode Guide Complete series (T54) **1pcp** Hood in his temple (T54)

Lady Penelope in manor, full cost. (T54)

Lady Penelope in pink suit (T54)

Scott in Thunderbird 1 (close-up) (T29) Tracy, Alan in film dream seq (T26) **Interview** Anderson, Sylvia†

(T26) Puppets (T29) Reiph, Zena-Costume Designer† (T23) Wrage, Peter-SFX† (T53) Zimmerman, Matt-

Video review Vol 15 (Path Destructo/Alas Mr H) (T17)

TIME MACHINE: **Flashback** 1949 BBC plot (T17)

TIME TUNNEL: **Feature** Series overview (T55)

TIMESLIP: **Episode Guide** Complete series (colour pic) (T14) **Feature** Overview/Interview Pt 1/2† (T10), Pt 2/2† (T11) **Flashback** Story #1: Wrong End of Time Pt 1/2† (T21); Pt 2/2† (T22)

Story #2: Year of the Burn-Up† (T24) **1pcp** Frank and Jean Skinner (T33) Russell, Iris-Actress, Liz's mother (T10) Simon and Liz at the start (T32) Simon and Liz of the Future (T56)

TOM, PEOPLE (T05): **Flashback** Secret Weapon† (T25) Slaves of Jedikh† (T08) **1pcp** Lost Gods-Mike & John to be burnt (T55) Secret Weapon-PM in TP's H (T55) **Interview** Price, Roger-Creator & producer (T55)

TOM, PEOPLE (R05): **1pcp** Main cast with Roger Price (T36) **Log Report** Filming the first series-Part 1/2† (T36), Part 2/2† (T37)

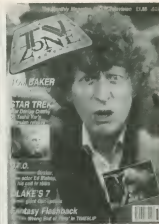
TRIPDOGS: **Feature** Lost third season (T22) Series overview† (T17) **1pcp** Lost in environment suit (T17)

TRUCKERS: **Video review** (T30)

TV SF: **Book review** Encyclopedia TV SF (T06)

TV SF ISSUE 1: Reprint† (T51)

TWILIGHT ZONE (ORIG): **Book**



review Visions of The Twilight Zone (T20) **Cult Years** People Are Alike All Over (T23) **Interview** McCullum, David-Actor (T35) Mummy, Billy-Actor (T35) **Video review** Vols 1, 2 & 8 (T14) **TWIN PEAKS:** **Episode Guide** Series 1 & 2† (T26) **Feature** Series overview† (T19) **Interview** Struckey, Carl-Actor Giant (T27)

U

UFO: **Feature** Series overview† (T10) **Flashback** Timeshift† (T56) **1pcp** Ed Straker (T10) Timeshift-Turner (T56)

Interview Anderson, Sylvia (T20) Bishop, Ed-Actor, Cmdr Ed Straker† (T32)

ULTIMA ZONE: **Comic Strip** 1 (T06) 2 (T07) 3 (T08)

V

V: **Feature** Series overview† (T25) **1pcp** Donovan & crew film visitor (T35) **Video review** Mini-series release (T19)

V:THE SERIES: **Video review** Vols 1-3 (T34)

VOYAGE TO BOTTOM OF SEA: **1pcp** Explosions by the airlock (T32) **Interview** Hedison, David† (T53)

W

WRAGG, PETER: **Interview** SFX Dr Who, Red Dwarf (T52) SFX-Thunderbirds† (T53)

TS stands for a TV Zone Special pic† = Full-page Colour Picture† denotes colour feature

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THE TIME OF THE ICE BOX

TIMEBARR

Episode One

Simon and Liz emerge through the Time Barrier into an icy wasteland, and collapse in the intense cold.

In 1970, Jean Skinner shivers. Frank Skinner does not understand, but Commander Traynor wonders if she is reacting to the children's situation. Perhaps the Time Barrier has taken them to another time....

A figure wanders across the ice field, checking dials on one of the blocks of ice. He finds Liz and Simon, and hurriedly carries them to his base.

In the control room of the base, the Director, Professor Devereaux, is connected to a bank of instruments. He is in direct brain link to the computer.

Liz and Simon are taken to the infirmary, where they are examined by Dr Edith Joynton. She is watched by their rescuer, Bukov, and a woman called Beth. Joynton is amazed that neither child has suffered frostbite. Beth believes they have been dropped off with the supplies.

In 1970, Traynor, Frank and Jean search for the children at the location of the Time Barrier. There is no sign of them, and Jean has lost telepathic contact with Liz.

Devereaux ends his link with the computer, assisted by a technician, Larry. Devereaux blames him for a small mistake, claiming that human error is "the last enemy in a technological world". Larry asks about another small malfunction, but the Director states that must also have been human error.

Liz and Simon revive, and are told by Dr Joynton that they are in the Ice Box — the International Institute for Biological Research, located at the South Pole.

Devereaux links into the computer and discovers a message that new volunteers were due to have been sent from England. Larry, however can find no confirmation that they actually ever left. Devereaux is unhappy; his goal at the Ice Box is to "remake the imperfect world. To advance the Human species beyond its own understanding". The Director enters a hidden room at the back of his office....

Joynton takes Liz and Simon to the Fantasy Room, where the volunteers at the Ice Box can relax. Liz is impressed by the Fantasy Apparatus, which give a direct brain link to the computer to bring one's dreams alive. Joynton explains that she uses it to 'go home' to New Zealand. Bukov chats to Simon, saying that the children will not begin the A-B experi-

ments straight away; they must first receive HA57. Beth enters and coldly tells Liz: "You've no right to be here. Why did you follow me?" Liz is confused.

Beth takes the children to meet Larry. He explains that the computer tends to all their needs, and administers HA57, a longevity drug being tested on those at the Ice Box. It halts the ageing process entirely; Dr Joynton is actually a hundred years old! Larry also tells them that the year is 1990.

The children leave the computer room and decide to escape. They put on thermal suits and head outside. Liz accidentally opens the wrong door, and discovers her mother inside the room! Simon drags her out onto the ice field, but Liz cries, "It was Mummy. Mummy!"

Episode Two

They find the Time Barrier and arrive back in the ministry field in 1970. Simon believes it is impossible for Liz to have seen Jean at the base. They return to the inn and tell the Skinners and Traynor about the Ice Box. Frank quizzes Traynor about their journey into the Future; the Commander had explained their visit to 1940 by saying that the children were sympathetic to a release of energy in the Past, but the Future hasn't happened yet... Traynor believes it is merely a possible Future, a possible energy release, and Jean would be unable to use her telepathy to see them in the Future. Liz says that her mother looked no older in 1990, probably because of Devereaux's longevity drug. Traynor is very interested.

Some time later the Skinners have left St Oswald and returned home, but Traynor attempts to persuade the children to return to the Ice Box. There are questions that need answering about HA57, Jean Skinner, and Morgan C Devereaux, an old friend of Traynor's who died in June 1969.

Traynor manipulates Simon into returning to 1990. The Commander informs Jean and Frank, who are furious that the boy has gone. Liz becomes upset, and persuades her parents to let her join him.

Devereaux chastises Simon for disappearing, as the search for Liz continues. Simon mentions Traynor's name to the

Dr Joynton helps Liz recover from her ordeal of the ice-field

All photos © ITC



Director, but he doesn't seem to recall his friend.

Liz returns to the Ice Box and finds her mother's room. Jean is shocked to see her daughter, but Liz explains that she and Simon have come through the Time Barrier. Beth enters and is angry that Liz has returned. Jean tells Liz: "Try to understand. Beth is you — you when grown up... It's the trick the Time Barrier has played on us."

Episode Three

Beth harshly informs Liz that at a point in her life she decided to change, away from the "little idiot" that Liz represents. Jean reveals that they came to the Ice Box in 1980 at Beth's request; the Skinners had lost their home, and the Director was interested in experimenting with Jean's telepathy. Neither Jean nor Beth will tell Liz where her father is. Beth will not believe that the children are here by accident. Her mind cannot comprehend anything outside of Science, and she even threatens to report her mother to Devereaux following a glib comment. The computer has identified Liz and Simon as the correct volunteers for the A-B experiments, and it doesn't make mistakes. Liz cannot understand why Jean and Beth have no memory of her trip through Time to the Ice Box.

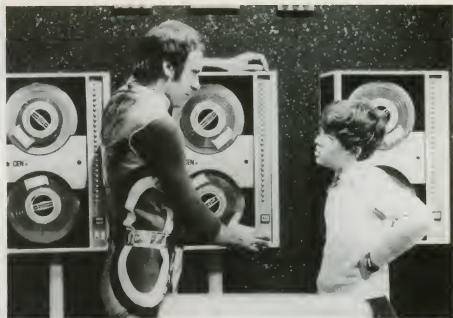
Recovering from a reprimand from the Director, Simon queries Bukov about his role in the Ice Box. The Russian explains his interest is in intelligence enhancement through the use of controlled radiation. They meet Larry in the control room, who is concerned about a five-second power shut-off that occurred during the night. There have been a number of similar incidents recently.

Simon bumps into Liz, who tells him about her relationship with Beth. Simon is appalled.

Beth notifies Devereaux that Liz has been found; he orders that the experiment should commence and that they begin their dosage of HA57. He asks for Beth's blind obedience; in return she is in line to become his personal assistant.

Simon watches Bukov check some phials, which contain "anti-freeze". If the base were to suffer a catastrophe, the chemical would allow the Ice Box personnel to survive until help arrived. Simon asks some questions about the formula for HA57, but Bukov says it is the Director's invention and it exists only in Devereaux's mind.

Simon waits until Devereaux leaves his office and with Liz on guard he searches inside. However, she is found by Beth. Devereaux returns, and realizes that the



Dr Bukov takes Simon into his confidence

boy has discovered the secret compartment. The Director grabs Simon by the throat and begins the throttle him, then seems to go blank for several seconds. Bukov enters, and Simon is released. Bukov leads Simon outside, then tells him, "Professor Devereaux isn't like the rest of us in the Ice Box... He isn't a Human being as you and I use the term. He's a new species... a Man of the Future!"

Episode Four

Devereaux is the world's first clone. Imprint cells were taken from the biologist before his death in the Sixties then later, when technology had advanced far enough, these cells were used to create a duplicate being. The Clone itself is an experiment Bukov and Joynton are keeping under observation.

Beth locks Liz away in a room. She is found by her mother, who is now more willing to explain the family's presence in the Ice Box. She reveals that Liz became Beth after undergoing an intelligence enhancement course, which changed her personality. Jean will not tell Liz where Frank is.

Later, in the control room, Joynton hands out the dosages of HA57.

Larry persuades Liz to try out the Fantasy apparatus, and together they experience a journey through Space. Beth orders Simon to visit Dr Joynton in the morning, to be measured for machine replacements for his heart.

The children meet Joynton, who makes preparations for their artificial implants. Simon talks to Devereaux about the longevity drug, but the director gets angry

and for a moment blanks out.

While the director is in brain link with the computer, Simon tells Bukov about the clone's strange behaviour.

Dr Joynton visits the Fantasy room, and hooks herself up to the apparatus.

Liz and Simon break into Devereaux's office again — the boy is adamant that he must obtain the formula of HA57 for Commander Traynor. They hide as Beth enters, and watch as she writes down readings from instruments in the concealed room.

Joynton is enjoying a trip to New Zealand, when she suffers an appalling pain. Clutching her head, she staggers from the apparatus.

Beth finds the children, but they are all distracted by an alarm bell. The inhabitants of the Ice Box all rush to the Fantasy room and find Edith Joynton lying face down on the floor. Bukov turns the corpse over; Joynton has aged dramatically, to a ancient, wizened crone...

Episode Five

The obvious conclusion that the computer is responsible for a mis-calculated dosage of HA57 is rejected by Devereaux, who blames Larry and orders that he be confined to quarters. Beth informs him that she had found Liz and Simon trespassing in his office once more, and the Director commands Beth to imprison them behind an electronic shield in the Fantasy Room.

In the Director's office, Beth and Devereaux investigate Joynton's death using the computer, but the findings show that Larry could not have been responsible. The leader therefore assumes that it



Larry, baffled by events, and the scapegoat for Devereaux's failings

was caused by Liz and Simon...

The children are visited by Jean, who tells them they must escape from the Ice Box. They can go back to 1970, and prevent this version of the Future from ever happening.

Larry is released from his cell. He finds Bukov, who is by now very concerned by events on the base...

Beth and Devereaux run a computer check on Liz and Simon, and discover that they are not the volunteers sent from England. But Devereaux again blanks out for a moment... When he revives, he is convinced that the children murdered Dr Joynton. Beth is beginning to have her doubts about her superior, which are magnified when the heating controls in the Ice Box begin to fail.

A similar power failure releases the children. Simon still wants to find the formula for HA57, and instructs Liz to return home through the Barrier. The girl reluctantly puts on a thermal suit and heads off onto the ice field, but she is intrigued by one of the slabs of ice. Inside is a human form, her father's!

Episode Six

Frank Skinner's hibernation has been affected by the fluctuations in heat and his body is taken to the infirmary.

Simon uses the distraction to enter Devereaux's room again, making his way to the ante-chamber. He begins examining the instrumentation.

Devereaux heads back to his quarters. Beth seems annoyed that the hibernation experiment has been interrupted. Frank should have stayed in the ice for at least

ten years. Jean explains that Frank was only allowed to come to the Ice Box if he took part in the experiment — the authorities had no other use for him there.

Temperatures on the base are now falling. Bukov alerts the Director, and informs him that he and Edith Joynton were assigned to report on the Clone, who is now malfunctioning.

Simon finds Liz and Beth, and asks them to come to the Director's office with him. He tells Beth that Devereaux is a Clone, and inside the ante-chamber, another Clone is gestating. Simon realizes he will never learn the secret of HA57 now, because it will only ever be passed on from Clone to Clone.

As the cold sets in, Bukov announces that he has tapes which prove that Devereaux has blackouts and that his condition has caused the malfunctions across the base, whenever he has been in direct brain link with the computer. Bukov takes command, locking the Director behind an electronic shield, then shows the others his proof: Devereaux's programming of the HA57 dosage killed Edith Joynton. They need him to enter brain link again and correct the temperature control, but when the shield is lowered Devereaux leaps to his feet, and escapes onto the ice field outside, to die in the cold.

The Ice Box personnel are left with no hope but to drink the anti-freeze drug, and wait for a rescue team to arrive. Liz bids farewell to her mother, and heads back to the Time Barrier with Simon. As the scientists fall into coma, Beth and Larry lie side by side.

Meanwhile, in the Director's office, the cloning experiment shatters...

Credits

Liz Skinner	Cheryl Burfield
Simon Randall	Spencer Banks
Frank Skinner	Derek Benfield
Jean Skinner	Iris Russell
Commander Traynor ...	Denis Quilley
Devereaux	John Barron
Beth Skinner	Mary Preston
Dr Edith Joynton	
.....	Peggy Thorpe-Bates
Dr Bukov	John Barcroft
Larry	Robert Oates

Writer	Bruce Stewart
Scientific Adviser	Geoffrey Hoyle
Script Editor	Ruth Boswell
Designers	Gerry Roberts (1) & Michael Eve (2-6)
Producer	John Cooper
Director	Peter Jeffries
ATV Network Production	

Transmission Dates

1:	09/11/70 @17:15
	(Repeated 14/12/73 @16:20)
2:	16/11/70 @17:15
	(Repeated 21/12/73 @16:20)
3:	23/11/70 @17:15
	(Repeated 28/12/73 @16:20)
4:	30/11/70 @17:15
	(Repeated 04/01/74 @16:20)
5:	07/12/70 @17:15
	(Repeated 11/01/74 @16:20)
6:	14/12/70 @17:15
	(Repeated 18/01/74 @16:20)

Background

The Time of the Ice Box, the second of the four *Timeslip* stories, probably left the greatest impression on viewers. Whereas the opening adventure had been a more historical story, *Ice Box* saw the series take a more obvious SF approach.

For *Ice Box*, both Derek Benfield and Iris Russell were transformed by the make-up designer, the latter actor sporting a rather unusual wig. The older Liz (now called Beth) was played by Mary Preston, who returned in the next story, but as the antithesis of her cold, scientific *Ice Box* persona. Another character who returned was Devereaux. The original human from the 1960s would feature in the last story, *Day of the Clone*. John Barron (Devereaux) is probably now best known for his rôle as Reggie Perrin's boss CJ.

Ice Box was predominantly a studio production. The few location scenes in the first episode were at the ministry field, for continuity with the previous story. This

Opposite page: In rehearsal, Bukov saves Liz and Simon from the ice



left a substantial proportion of the budget for the sets. Over the course of the six episodes we see the Ice Box control room, Devereaux's office, the corridors, Jean's room, the Fantasy Room, the Infirmary and the Skinner's house. The production team were quite rightly proud of the ice field set. The first shot of the ice field, seen in the reprise from the end of the first story, was achieved with chroma-key using a caption slide, as opposed to utilizing the studio sets. This was because there was not sufficient space in the studio for *The Wrong End of Time* to accommodate the large ice field set.

Other rooms were not quite so impressive; the corridors looked good, with their reflective walls, but must have created problems in keeping production crew and equipment reflections off the screen. The infirmary, with transparent plastic covers that descended from the ceiling showed imagination, but the control room, with its spinning reels of computer tape and teletype printers, now looks dated.

However, the series was years ahead of its time in terms of issues raised. Cloning was a new subject, although the prediction that the technique would be a reality by 1990 was way off the mark. Spencer Banks (Simon Randall) believes the show got it right in other areas: "In terms of technology they certainly overshot the idea of brain-computer links. The Fantasy Room isn't so far away from a video wall or a planetarium experience today; and there was another sequence where Liz plugged an ordinary plastic plate into the wall. Today that would be a laser disc."

Large amounts of stock footage were utilized; primarily for sequences in the Fantasy Room. Edith Joynton's 'trip' to New Zealand was illustrated by film of



Devereaux, an experimental clone

rolling countryside. For the scene in which Larry and Liz 'fly to the Moon', animated graphics of starfields and planets were used. Caption slides of an ice field were employed at the beginning and end of each episode, over which the story title and credits were superimposed.

The most controversial scene of the story was the death of Edith Joynton, part of which was cut from the repeat in '73. The sequence gave many children nightmares, mainly due to the superb prosthetics work by the uncredited makeup designer. The *TV Times* carried a photospread of Joynton's death some time after the story was shown, to accompany an article by Peter Fairley (*Timeslip's* science advisor) on current Science Fiction programmes. Fairley wrote: 'As long

as (Dr Joynton) takes the drug, she goes on living. One day she forgets, and dies.' His résumé is so inaccurate one wonders if he had read the scripts or seen the show!

The Time of the Ice Box was novelized by Bruce Stewart in 1970, partnered with *The Wrong End of Time* in the same novel. The series is scheduled for home video release in 1993. Only one episode is known to exist in colour—from *The Time of the Ice Box*—and so the series will be released completely in black and white. The first story is due to appear in February 1993. For those who cannot wait, however, a lengthy colour clip from this story can be seen on the video *The Best Children's Television of the Decade: The Seventies*.

Richard Houldsworth

Liz confronts her mother and Beth, the person she may one day become



Coming in 1993, *Timeslip* on video



